Revised Edition

GREATER SOUTHERN CALIFORNIA
HIC EST BRIAN
"Sail on . sail on . sail on . and on."
DESTINY

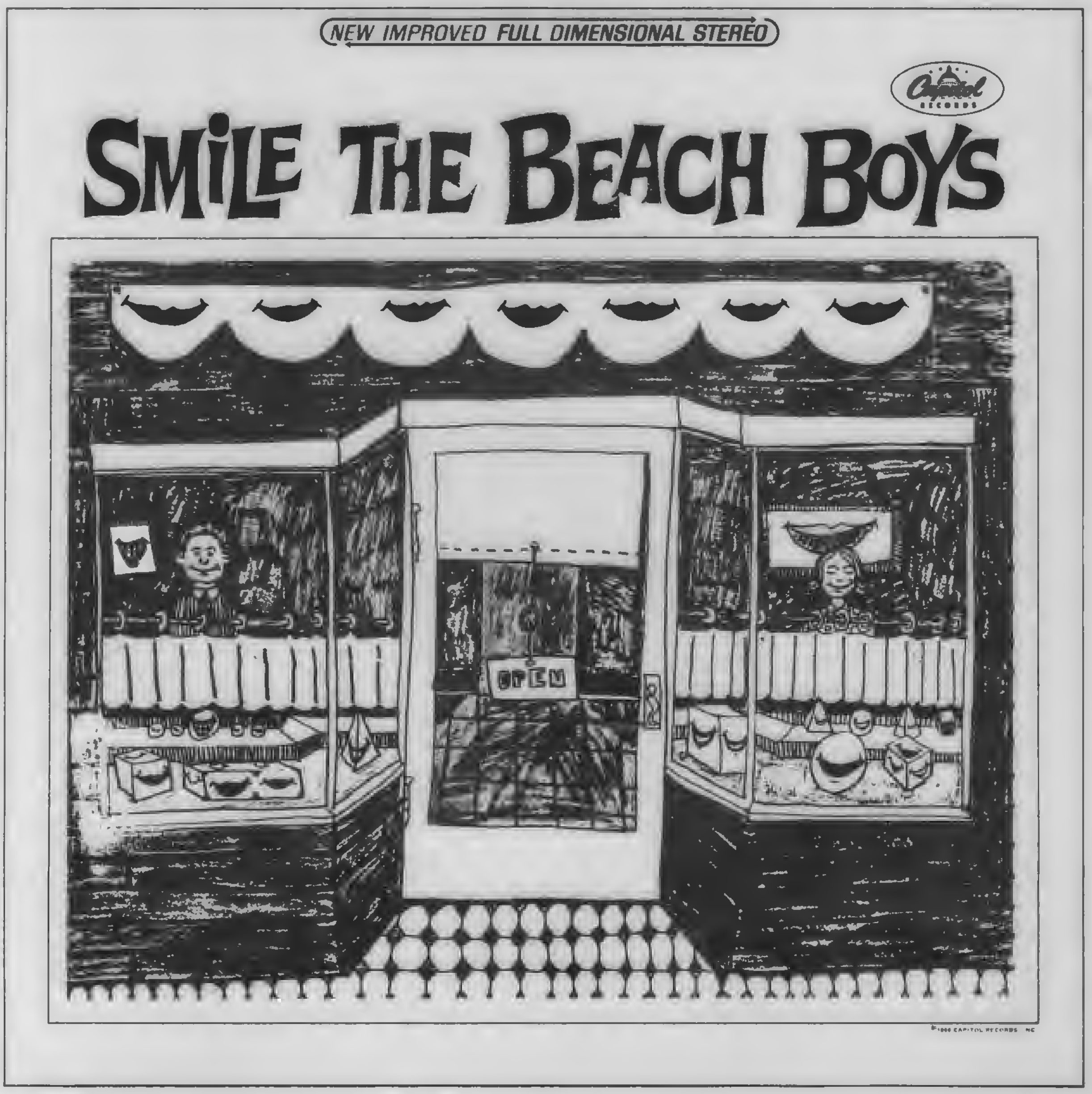
The Gazette

DUMB ANGEL

THE PROCLAMATION OF BRIAN WILSON.

SURF-LICKS & THE WALL OF SOUND . . . FOR WORLD PEACE

Look! Listen! VIBRATE! SMILE!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It's Brian, Dennis, Carl, Al and Mike's greatest ever! Contains "GOOD VIBRATIONS," their all-time biggest-selling single, other new and fantastic Beach Boys' songs . . . AND . . . an exciting full-color sketchbook look inside the world of Brian Wilson!

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Look! Listen! VIBRATE! SMILE!

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Goodbye Surfing! Hello God
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Beach Boy Brian Wilson's deep in thought. Maybe he's dreaming up one of his groovy songs!

What's the Idea?

Idea? Can't you see the ideas just being dreamed up in this photo? Groovy song? Perhaps the deep thought is "Good Vibrations." Or it could be "Surf's Up." Maybe it's "Cabinessence"! Naaa... right there he is laying down "Cool, Cool Water." No. It's none of these. He's coming up with "Wonderful." That's it. Wait. It's deeper than that, no doubt. "Child Is Father To The Man" it could only be. Hey, I just heard a suggestion that it's not any of these Brian is pictured here writing. The true answer is "Do You Dig Worms"!!!

The point is that it could be any of these masterpieces because this photo was taken during the period when Brian wrote ALL of the songs mentioned above. Care to hear some other ideas that could be coming up to the left? "Our Prayer." "Wind Chimes." "Mrs. O'Leary's Cow." "Vege-Tables." "Heroes & Villains...." Yes, any one of these songs could have been written RIGHT THEN.

Do you know why? Because Brian was working on what he knew would be the greatest LP record album of all time, and he was on a musical roll that left us with enough music to easily fill that void. The record never came out, but this fact is of no concern to those of us who are interested in MUSIC and SOUND. That's right, because even if most of the MUSIC and SOUND never made it to vinyl at the time of its creation, a good deal of it has hit the streets (and our ears), and the rest of it exists on tape, just waiting to be heard. What has been heard is proof enough that something magnificent exists, and what you have yet to hear is more superb than your imagination could possibly tell you (Re: great versions of "Wind Chimes," "Vege-Tables" and "Heroes & Villains" that leave the ones you know behind to distant memory)... and even if NONE of it had ever reached our ears, DOES THAT MEAN THAT IT DOES NOT EXIST? HUH!!! Sure, a few privileged "musicians" and "record people" have this music and take it for granted, neglecting the fact that there are zillions of people denied the opportunity to even hear it, let alone OWN a copy for themselves! Some of us are extremely lucky that music this great was created and produced IN OUR LIFETIME, during OUR YOUTH! Yeh!... and we did get to hear some of it... of course, we must thank bootleggers (whoever they are) for allowing us to hear more of it (such as Brian's far superior version of "Wonderful"). What matters most is for us, the listeners, to realize that, YES, the music actually does exist, and that it was written and produced in one cohesive, artistic period.

It is only the fault of bad business that we were not fortunate enough to hear this stuff at the time of its creation. But that does not take away from the timelessness of WHAT was created. Most of us know that Brian Wilson was on the ball and way ahead of the rest of the music world at a time when it was reaching its peak, 1966. (It's been all downhill since then, face the FACTS.) And how about all these kids who weren't even BORN at the time of SMILE's creation who are blown away by its intense magnitude? They don't understand or care what was a "hit" in 1967. They don't "remember when," man. It's all fresh to them. Are we expected to fall in line and accept ignorance of these realities, and the presumptuous Frisco/Pepper/Best-of-all-time (BULLSHIT) mentality? NO WAY!!!

It's up to us as individuals to cast aside the frustrations that come from enjoying something that goes beyond the take-it-as-it's-fed-to-you-by-contemporary mis-conception mentality. You don't have to settle for mediocrity! It's up to you to realize that "Cabinessence" and "Our Prayer" were not made for the 20/20 album. REMEMBER that "Cool, Cool Water" is a SMILE song, and has little to do with the SUNFLOWER era of creativity. ACCEPT the fact that if "Surf's Up" (which was released 7 years after it was written) had been released in early 1967, the flower children would have considered their "heavy" songs of that period a whole lot saggier by comparison...(they had nothing of the sort, save for the "Surf's Up" broadcast on prime-time network television, then gone as a mystery..?..?) There was no doubt at the time that Brian was on top of the creative musical world during 1966 and early 1967 - just check the press coverage in this scrapbook! It's unfortunate that society needs plastic proof of such a thing. Never mind. The music is alive, it breathes on tape (and in many cases, now on vinyl, too...). Just remember, when one cut from these sessions ("Good Vibrations") hit the streets at the time of its creation, it was by far the best selling record that The Beach Boys ever had.

If you understand this reality, then by George, have the brains to see it through for yourself. I seriously doubt that any of you reading this don't have a homemade-cassette recorder. If you do, then try this suggestion on a blank homemade cassette: COMPILE A SMILE ALBUM BY YOURSELF AT HOME!!! Don't be afraid to be creative. I recompile my tape every time some new out-take tape floats in, or a new concept comes to light in the layout that I've never realized before. This is the only way you'll ever grasp the beautiful essence of the concept Brian had in mind for us. Here's a coherent line-up directly from the asteroid of Mr. Wizard...

SIDE ONE: Our Prayer * Heroes & Villains Part 1 * (Link Track 1) * Heroes & Villains Part 2 * Barnyard * Do You Dig Worms * The Old Master Painter/You Are My Sunshine * She's Goin' Bald * Wonderful * Child Is Father To The Man * (Link Track 2) * Cabinessence * Bicycle Rider

SIDE TWO: Good Vibrations * Look * Vegetables * Holidays * Wind Chimes * (Link Track 3) * Mrs. O'Leary's Cow * I'm In Great Shape * Love To Say Dada * Surf's Up * Well, You're Welcome

There you have it. Then (and only then) will you actually be able to enjoy the subtle delicacy and brilliance in the LP concept of this music. If you scoff at this "do it yourself" concept, then it's you who is missing out! Oh yeh, be sure to edit the songs as closely as possible, that way the fade of "Wonderful" falls oh so nicely into the euphoric beginning of "Child Is Father To The Man," and so on. Have fun with it, and enjoy it time and time again as I have. REFUSE to accept SMILE's non-release as a "could have been," because it actually WAS!!! It's definitely not "just one of those things." This is unparalleled music with a magnificent, linear thread. Not only that, it was Brian Wilson's creative peak, and that's certainly not something to just let fall by the wayside and neglect!!!........................

THE BEACH BOYS — SMiLE !

SMiLE is the name of the new Beach Boys album which will be released in January 1967 and with a happy album cover, the really happy sounds inside, and a happy in-store display piece, you can't miss ! We're sure to sell a million units.... in January.

"Voices green and purple
They were down by the trees...
Comin' thru the windows,
crawlin' up the walls..."

All this and more screamed (with full echo) over a demented "Riot on Sunset Strip" beat. Obviously, psychedelic drugs affected different people in different ways. Tim Leary and his intellectual friends were wafted into oriental mysticism, but imagine the effects on the kids in punk bands whose mental worlds up to then had revolved around cars, girls, beaches and detention. They saw the colors, heard the voices, and what else could they do? They freaked out!

With the appearance of *Citizen Kane* and *The Magnificent Ambersons*, the incessant exploration of the resources of the camera and microphone that characterized the best films of the thirties came to a close. The pioneer days of sound were over. In little more than a decade directors everywhere had achieved a technical mastery that made them far less self-conscious in their search for "effect." Soon, in the work of men like Vittorio de Sica and David Lean, John Huston and Elia Kazan, one could discern the growing maturity of the medium. And because their films have won international acclaim, such directors have influenced the work and the thinking of film directors throughout the world. In their personal styles and techniques are to be found the creative potentialities of the art of the sound film.

It is important to recognize that this absorption process is constantly taking place, since it accounts for the steadily improving technical quality of the movies that we see. But it is also necessary to realize that sheer technique does not produce inspired films. There must exist as well a love for the medium, the urge to create, to communicate, and the talent to do so with flair, discipline and imagination. In short, the creative impulses behind all artistic endeavor are more important than technical facility in the production of a great movie. There must be the single-minded vigor that once produced a *Birth of a Nation* or *Greed*, a *Modern Times* or *Citizen Kane*. Today, with hordes of specialists and experts each anxious to contribute his own bit of technical perfection to a picture, its identity is constantly in danger of being diluted, watered down to a characterless average. And there lurks the even greater danger that as film making grows more expensive and more departmentalized, the purely pragmatic interests of the box office will take precedence over all other impulses behind film production. Certainly, in motion pictures the *vox populi* cannot safely be ignored; but neither can the industry devote itself single-mindedly to the slavish repetition of proven box-office hits. Audiences soon tire of mere technique, while the medium thrives and grows on the efforts and accomplishments—even the box-office failures—of the genuinely creative artist. *THE LIVELIEST ART*

THE BEACH BOYS Fight For "World Peace"

The Beach Boys, golden boys of the Californian sun and sand, elder statesmen of pop, long-serving money-makers without compare in rock'n'roll......even *this* fivesome has found a new strength and inspiration in the great trans-atlantic unity./In this era where sounds, rhythms, arrangements, recording techniques etc. are getting more and more complicated, **B.B. King** comes out with a simple moving blues called **"Don't Answer The Door"** on ABC. Everyone should stand aside, bow very low, and let B.B. pass. This could be the start of something./ While simplicity is a virtue, so is **Brian Wilson's** elaborate production efforts on **"Good Vibrations"**, more than six months in the works. It certainly must be the most fantastic pop single to date. How can he possibly make a follow-up? Brian could knock out movie scores with his left hand. Without a doubt "Good Vibrations" takes our **best record award** this month./

Super Groovy Fab Gear Outasight Psychedelic Good Trip

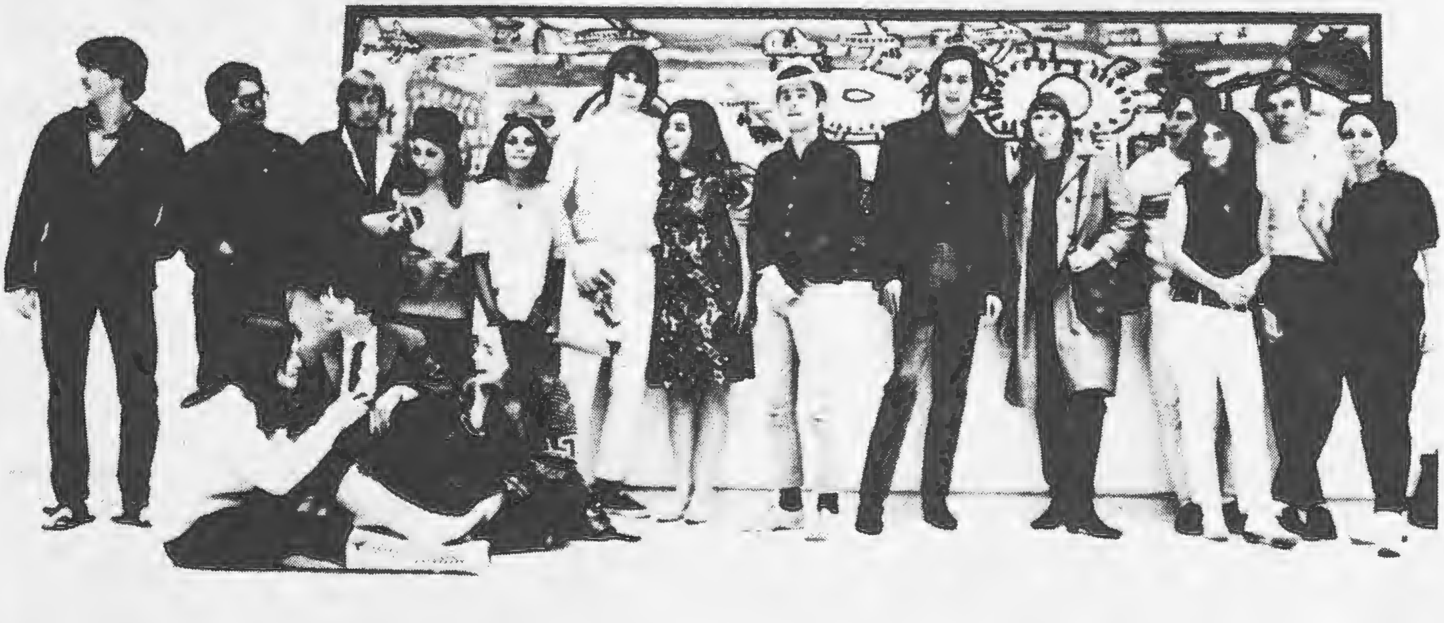
SMILE-"In my opinion, it makes 'Pet Sounds' stink. That's how good it is."

-Dennis Wilson

"When people think of the Beach Boys, I would like them to think of Good Vibrations." -Brian Wilson

OUR GANG---

This book is intended as a time capsule of a historical event, presented as a scrapbook (which it is). It could not have been assembled without the archival assistance of Greg Shaw and Peter Reum. Thanks guys, for sharing your collections with us and making me feel so at home amongst your "stuff". Inspiration from Audrey Moorehead (Hey Little Bird magazine) and Billy Miller (Kicks magazine). Direction from Bob Zuker and David Leaf. Graphics and various artwork by Darian Sahanaja. Other assistance by Bob Hanes, Andy Paley, Oscar Moreno, Nick Walusco, Darian Sahanaja and David Leaf. Written contributions by Domenic Priore, David Leaf, Marty Taber, Brad Elliot, Don Cunningham, Bill Earl, Sid Griffin, Darian Sahanaja, Bob Hanes, Mike Thornton, Mark Bounds, Jerry McCulley, Greg Shaw, Ken Barnes, Billy Miller, Gene Sculatti and Paul Williams. Stuff from Peter Reum, Greg Shaw, Bill Earl, Alan Clark, Brad Elliot, Ron Swart, Bob Hanes, Pam DeLacy, Jerry McCulley, Billy Miller, Gary Usher, BLUE MEANIE RECORDS-SAN DIEGO, David Leaf, Marty Taber, Audrey Moorehead, Mike Stax, Andy Paley, Art Fein, Peter Whitfield, Wayne Johnson, Dawn Eden, BOSS magazine, Steve McPharland-CM, and STOMP. SMILE was escalated to legendary status through various diverse forms of media hype, which have been compiled here for the first time. Although we never got to hear it (we may someday soon), we can never be grateful enough to the writers who first brought this music to public awareness. Some are unnamed, such as the great gossip columnists and teen magazine writers, but of special note for being there at the time and telling it to the world, thanks to: Derek Taylor, Jules Seigel, Tom Nolan, Tracy Thomas, Paul Williams, Guy Webster and Jasper Dailey...same to the others who are more obscure, but did the same. Lastly, thanks go to Brian Wilson, and all who have helped him make it happen through the years. Read this book as a linnear story, and it'll make sense, you-all..



Brian's Gang-Danny Hutton, Mark Volman, Dean Torrence, Diane Rovell, Annie Hinsche Wilson, Brian & Marilyn Wilson, Miachel Vosse, David and Sheryl Andrele, Gene and Barbara Rovell Gaddy, Dick and Carol Maier. seated: June Fairchild, Van Dyke & Durry Parks

GO

wmca News . . . . . . PAGES 5, 6, 7 & 8

Another Chance For You To Win GO's Fabulous Surfing Car . . . . Page 10

COMPLIMENTARY VOL. 1 NO. 16 July 15, 1966

THE BEACH BOYS

HOW CAN YOU GET BETTER THAN THE BEST?

Capitol RECORDS

BEST OF
THE BEACH BOYS
SURFIN' U.S.A. SURFER GIRL
IN MY ROOM LITTLE DEUCE COUPE
FUN, FUN, FUN LITTLE HONDA
WENDY WARMTH OF THE SUN
KISS ME, BABY YOU'RE SO GOOD TO ME
LOUIE, LOUIE CATCH A WAVE

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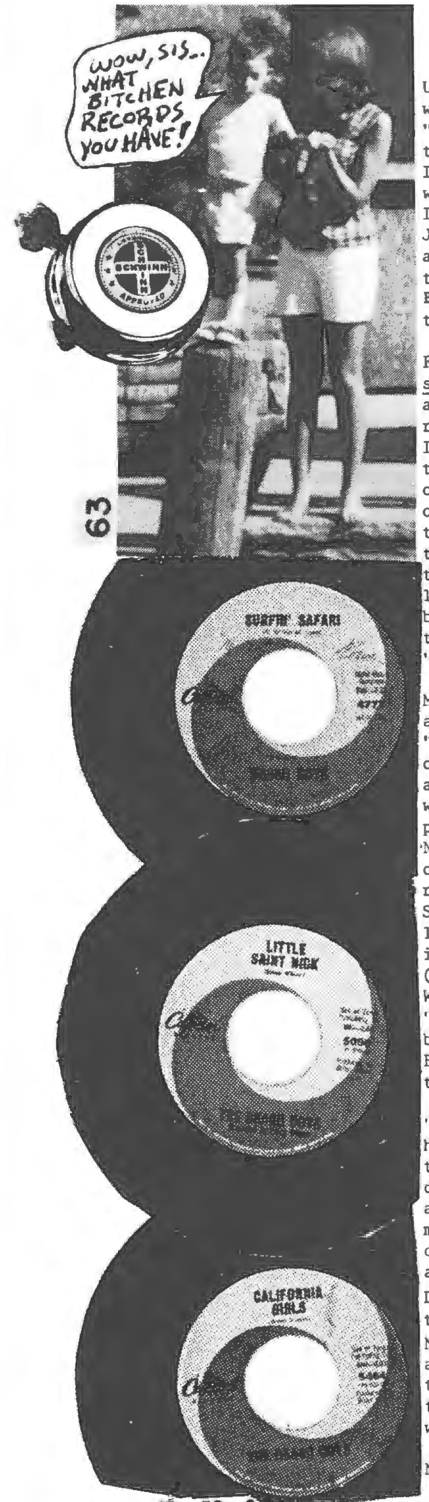


IN MY CHILDHOOD; HOW IT HAPPENED...by Domenic Priore

Unbelievable! That was my first impression of each new Beach Boys 45 that was released when I was a child. I heard these GREAT new records on the radio, and each time, I would ask my sister "who's that?" She'd usually reply, knowingly (and defensive of her hipness), "don't you know... that's the Beach Boys!" My response was usually "That's them? I can't believe it! Are you sure? It dosen't sound like them!" She would then would assure me that it was, and by the time my mind was so blown, the disc jockey would come on and announce "that was the new Beach Boys record..." I usually would then gulp and say "Wow...they get better with every record...how do they do it?" Just when you thought you had them wired, they'd come off with another "new sound" in their records, and you'd have to regroup and accept them on a whole new "higher" level, which was an amazing thing to do, considering that they were already right up on top of your favorite best stuff to begin with. But to take your pleasure to new levels of greatness was up, above and beyond your wildest expectations each time.

For me personally. this kind of realization started with the single "Surfin' Safari", as this singing surf band cut a new groove by inviting me to go on a jungle trip to the woodie beach of amazon waves...man, did this record have foreign intrigue! Plus (indubitably) the sound of the record really brought the mood home. While riding the crest of this newfound momentum in music, I heard these searing guitar licks come off a new record, and the lyrics were broad-minded enough to include everyone in J.F.K.'s nation to all join in and have the best kind of fun in the world on the ocean, and all the beaches you could think of. In an era of Folk music, it was understood on a hootenanny level, and everybody sang along (in fact, a national migration actually began to take place that would eventually strip the local area of it's innocence and vitality, spoken of in these spectacularly joyous records, which in turn were inspired by a then-unique life-style, before that word itself took on a more boring and insipid connotation.) Former Boston Celtic basketball legend Bill Russell once remarked during the 1980 finals "All you do in Southern California is sit back and lay by the pool", which was being said right as Magic Johnson was putting Russell's former team into the popcorn machine and scoring a bucket, to which Brent Mussberger immediately replied, "NOT IF YOU LIVE HERE, AS MAGIC SCORES AND THE LAKERS GO AHEAD BY SIX!"

Mind-blowing was the effect of each new record the Beach Boys did during '62-'66. The "Surfin' U.S.A." album was never one to skip cuts through, and the liner notes to the "Surfer Girl" LP told us that "Capitol wishes to express its special thanks to Beach Boy Brian Wilson for producing what we consider to be the finest Beach Boys album yet." I personally thought that it wasn't as "bitchen" as "Surfin' U.S.A.", however, I couldn't help but appreciate the quality and that the Beach Boys were more than just a bunch of surfin' knuckleheads. You could actually play "In My Room" to your parents and try to show them that this here is nice music..see? (Ho-hum, they replied). Nevertheless, the new 45 was once again, "unbelievable", and it was incredible that this Brian guy could go from such Rock and Roll abandon to such a gripping, heart-felt love song. It was the release of their Christmas 45 that year, however, that something began to click for me. "Little Saint Nick" was an instant holiday classic, didn't compromise to tried and true Christmas music or lyrics, and was a gas that December. I was "almost four", but I could understand something very important in the credits. The song was credited this way on the Capitol swirl; Little Saint Nick (Brian Wilson), Sea of Tunes Publishing, Produced by Brian Wilson, THE BEACH BOYS Arranged by Brian Wilson. I thought...hey that's the same Brian Wilson that Capitol thanked on the back cover of "Surfer Girl", and he was the guy who was hollerin' at the rest of the group to sing right on the back cover of the "Surfin' Safari" album." right then and there, in the winter of 1963, I knew... Brian Wilson WAS The Beach Boys, as far as I was concerned. (I still have that original single tacked up somewhere in my house as a momento of this important realization!)

"Fun Fun Fun" came out next, and again, it sounded better than previous wax, and although it didn't have the core of "Surfin' U.S.A.", the abandon was wilder, especially toward the end. "I Get Around" took that to new levels, and had the nerve to mess with your timing mood, as if to show you they could do whatever they wanted, and still keep you flabbergasted. Other 45's followed, all steps ahead in mind-shaking, such as "Dance Dance Dance", and the exitement didn't wane, there was just more to it...then..."California Girls"...WO!!!!!!!...now here was one that caught up with the quantrum leaps of their first three major Surfin' singles. The yearning to get around and take in all the girls in the world should never be underestimated. This record doesn't. It's all there. Desire. If Mick Jagger couldn't get no satisfaction, it's probably because he couldn't come home to the "cutest girls in the world" (and in the 60's, that was no boast, it was a fact!) Now, right there, Brian Wilson had acheived a tune that would have been a great "swan song" as he may have ever wished for. Undoubtedly, his place in history as a composer of timeless odes to the unique nature of the best of the west was already undeniably sewed up. On his backlog and this definitive testament to whole-hearted splendor, he could have kicked back on his legend and watched the cash flow in.

NAAAAAAAAAAAA! Makin' records like this is too much fun!

Religion

" We believe in God as a kind of universal consciousness," said Carl. " God is love—God is you—God is me—God is everything right here in this room. It's a spiritual concept which inspires a great deal of our music.

" Surfing and surf music was very much a reflection of that particular period in our lives. We are trying to be just as honest in our present compositions, they are a reflection—in musical terms—of our thoughts and ideas now."

One of the highlights of their completed European tour for the Wilsons was a visit to a 600-year-old church in Vienna where they attended Mass and sat entranced throughout the service.

This was Paul's answer to my query about their future touring. Of their forthcoming recordings, he said: "We feel that only through recordings do people listen to us, so that is our most important form of communication. We have never thought of ourselves as one sound...Merseybeat wasn't our invention. We have always changed our style as we went along and we've never been frightened to develop and change.

"I think this has been the reason for our continued success. We could have stopped thinking up new things and brought out 'The Son Of Please Please Me' or 'The Son Of Love Me Do', but that was not on.

"We work on one song and record it and then get tired of it. So we think up something very different. The strength of any act is doing something that you wouldn't associate with them.

"For instance, I feel that the Supremes are too alike with most of their discs. If they did something good and you said: 'Who's that?' and were told 'The Supremes' and you hadn't identified it with them, you'd be pleasantly surprised. That would add strength to their appeal.

Diane Doughty (18), shorthand-typist, 5, Warrington Street, Birkenhead, Cheshire: Where do you think the musical trends will be six months from now?

● BRIAN I think there will be more and more adventures into spiritual music—chants, choral prayers, hymns and all that. But it's difficult to predict trends.

There seems to be some question as to which side is up on the BEACH BOYS new single: "God Only Knows" is a smash in England; "Wouldn't It Be Nice" started big here but "God Only Knows" is catching up. Both are from Pet Sounds, the Beach Boys' finest lp. Their next lp should be called Dumb Angel (and watch for a number called "Good Vibrations"!).

Unbelievable. This was a record that couldn't be expected to be topped. So on the way back from the beach in 1966, I heard the record "God Only Knows" all the way through for the first time ever on the radio. After the record was over the DJ said "that was the Beach Boys". Just when it seemed that Brian Wilson had laid down an unbeatable record, along comes something else that could make you take up new meanings of wonder and amazement. I am glad that the particular time when I first heard "God Only Knows", my sister and I were unaccompanied by friends. Being a couple of Catholic school kids who went to church together on Sundays, it was a beautiful song to our ears, etc. Brian and Carl went through a similar religious sibling thing during the creation of this record, and that kind of coincidence sort of happens now and then. I didn't reocgnize the voice too well, and I was not sure that the Beach Boys were capable of such a deep song (but "Surfer Girl","Don't Worry Baby" and "In My Room were hints at it), nevertheless, once I got over the shock of their incredible range as artists, I fully enjoyed it's run as a big hit on local Los Angeles radio, and I chastize the radio conservatives who banned this spiritual record in the rest of the U.S.A. (thank goodness the English were beginning to get hip to Brian at the time).

Hey!..You...
get offa my
Board!...

...your (punk) editor
in the '60's...

Although there were 4 potential hits on the Pet Sounds album, something chemical must have happened in the business offices at Capitol, and this great LP was shunted aside in promotion (unlike in the U.K., where it was a smash!). Hence, it was buried beneath huge publicity for the first BEST OF THE BEACH BOYS package, which was released on the heels (less than two months) of such a potentially blockbuster album as "Pet Sounds". England has bowed to the group ever since, but all Brian could see were the dissapointing local sales, so he decided to counter with something less heavy, more light. He took a theremin out of "I Just Wasn't Made for These Times" (arguably one of the best tunes from "Pet Sounds") and gave us just that, "Good Vibrations", showing America and the world that he will always have something up his sleeve that would knock your socks off. He began work on an album that would similarly shake everyone up, and rest assured, he had it and knew what he was doing.

GOD ONLY KNOWS

Since the release of "Good Vibrations", the Beach Boys have never released a 45 that shocked me in the way that the continual stream of mind-blowing,"unbelievable" singles (from Surfin' Safari through "Good Vibrations") did. As a matter of fact, there was only one time since then that I was actually suprised that a record that I liked was actually by The Beach Boys, and once again, it was a song on local radio, an immense F.M. hit in an era of A.O.R. supremacy, uncannily written by Brian Wilson and Van Dyke Parks...suprise..."Unbelievable"..."Sail On Sailor",...that's the Beach Boys?, I now asked my "older" freinds that were crusin' the same Bob's Big Boy in their high school days...wow! Today, after a major struggle with his life, Brian Wilson has released his first solo album, and a cut from it, "One For The Boys", might just invoke that feeling that I got from listening to those 45's I spoke of first hand for you. For many of you who are reading this may be too young to remember the feeling of a new Brian Wilson "mind-blower", the initial feelings you get from "Meet Me In My Dreams Tonight" will put you right in that magic pocket that Brian has not been able to put us in since his control over the Beach Boys ended in the mid-sixties. Don't hesitate to take in that magic, because today is not like the early 60's, when everything was less pretentious in Rock and Roll, and it seemed as if that time would never end. That spontenaity did end, not only for Brian Wilson, but for everyone in in 1967, what with the evil Vietnam war and the politcal struggles that were forced upon a youth generation that was never to amply recover from the change in attitude. It was more than growing up, it was a break in the ties that bind, but in the process, "innocence" became "irrelevant".

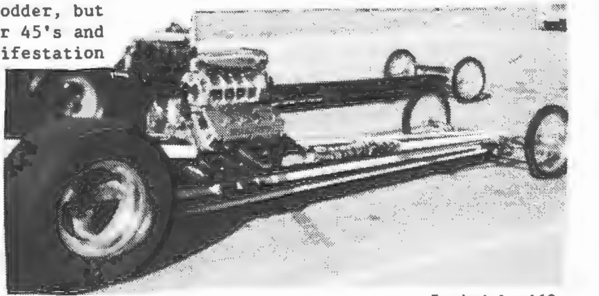
Still Smilin'
Domenic meets Brian at a
"Rio Grande" mixdown.2/88

It's a funny thing, then, to realize that Brian Wilson and Van Dyke Parks managed artistically to cross the elusive bridge of innocence and relevance (Dumb Angel) that's been so difficult for the world in general to grasp, yet what the scriptures have always pointed to as "the way". Brian's spiritual concept album, SMILE, would have ended with the lyric;

"A children's song and the message that they play, the song is love, and the children know the way.."

GOOD VIBRATIONS

From the release of "Surfin' Safari" (their second record) through "Good Vibrations", The Beach Boys made "unbelivable" progress with each record that they put out. But the moment you hear a new record and can say "It sounds like the Beach Boys", it's like saying "...oh...them again" to the non-fan ears of the general public. It's that moment that you know they are not living up to their initial progress and momentum behind Brian...it's "just an imitation"... From 1968 on, the Beach Boys mild hits have just wafted through a bit, sort of poking their head out the door, around the corner, and saying "yeh...we're still here..." These were not records that bit you in the ass and stunned you. There came a point, after the New York Yankees had fallen from their baseball dynasty of 40 years to the doldrums of mediocrity, and the question was asked "are the Yankees still in the league?" In the apartments of my sisters' friends, albums like "Wild Honey" and "Friends" sat alongside those of Donovan's "Sunshine Superman" and other groovy fodder, but this was a kind of California complacency, not a turn on as had been the power of their 45's and LP's of 1962-1966. This is the story of the final chapter, the pinnacle, in that manifestation of power.



Irwindale '68
photo by D.P.

BEACH BOY WILSON IN UK NEXT WEEK

Talks with Immediate and EMI on projection

BEACH BOYS leader Brian Wilson makes a three-day trip to Britain next week for business talks.

He arrives on Monday—without the other members of the group—for talks with Immediate Records and EMI about publishing, recordings, distribution and general Beach Boys projection in Britain. Publishing rights in Britain for Beach Boys material is held by Andrew Oldham's Immediate company.

Wilson is stopping off in Britain on his way to Amsterdam, Stockholm and Paris for more business talks.

The trip interrupts work on Wilson's follow-up to the successful "Pet Sounds" album.

The group seem likely to be in Britain for one week of concert dates around the beginning of October.

They will appear on the Continent for about 10 days prior to appearing in Britain. A spokesman for promoter Arthur Howes told the NME: "The tentative date for the start of the group's European appearance is September 25. The British trip still has not been finalised, but will be for about one week of major concert dates."

BEACH BOY DUE

Brian Wilson—leader of the Beach Boys—is to make a last-minute three-day visit to Britain early next week, in preparation for the group's European tour in October. Following discussions with Immediate Records and EMI over publishing and record distribution, Wilson is expected to travel to Amsterdam and Stockholm.

Beach Boy stayed home

Beach Boys' leader Brian Wilson cancelled a three-day visit to Britain due to take place this week. He remained in Los Angeles to complete tracks he has been recording with the group prior to an American tour which began on Tuesday. Wilson is hoping to visit at a later date.

This is Brian Wilson He is a Beach Boy Some say he is more Some say he is a Beach Boy and a genius

The Beach Boys' new single, "Good Vibrations", reaches the shops tomorrow (Friday) and they are currently working on a new album, "Dumb Angel."

Five months of work bring him success

John Lennon, Paul McCartney, Andrew Oldham, Burt Bacharach. All these names spring immediately to mind when one thinks about the people behind today's pop business.

In Hollywood there's one special name on everyone's lips these days . . . Brian Wilson of the Beach Boys.

This 23-year-old powerhouse not only sings with the famous group . . he writes the words and music then arranges, engineers and produces the disc.

And he hits gold with an uncanny regularity.

Even the packaging and design on the record jacket is controlled by the talented Mr. Wilson.

He has often been called "genius", and it's a burden.

He is so intent on the success of the Beach Boys that he has stopped making public appearances with them just so he can concentrate on keeping the group at the top of the pop poll.

GO's Hollywood reporter, Jerry Fineman talked to Brian at publicist Derek Taylor's office on Sunset Boulevard.

When asked why he had decided to leave the stage in favor of newcomer Bruce Johnson, 22, Brian told GO:

"I suddenly realized that the Beach Boys weren't giving the young people exactly what they wanted.

New ideas

"While Lennon and McCartney were exciting everyone with their new sounds, we were static.

"That's why I concentrated on giving the group a sound that would have lasting appeal."

The results of Brian's work are the incredible sounds, themes, melodies and harmonies that the boys have produced in the past five months.

Thirteen of Brian's songs emerged on the Beach Boys' thirteenth album "Pet Sounds," Wilson's proudest product thus far.

"I'm also very excited about one of my latest tracks called "Good Vibrations" he said. "It really brings out the group's talents."

Wilson, a gentle, slightly overweight six footer, is always excited when talking about the Beach Boys.

His mind is alway full of new ideas for the boys . . . ideas that have already turned them into a $2 million a year corporation.

Said Brian: "People are part of my music. A lot of my songs are the result of emotional experiences, sadness, pain, joy and an exultation in nature and sunshine and so on . . . like 'California Girls' which was a hymn to youth.

"I find an empathy for a subject through communication with people.

"For instance, I have never surfed but my brother Dennis is an excellent surfer and I experience the thrill of riding a wave with him."

Planning

Brian likes to work in his $220,000 Beverly Hills mansion where he sits for hours at a large, circular Spanish table, just mulling over ideas to put into an album.

"I SAT IN THE HOUSE FOR FIVE MONTHS PLANNING OUR LAST ALBUM," HE SAID.

"When I've thought out a theme I go to the piano and sit playing 'feels', which are rhythm patterns and fragments of ideas. Then the song starts to blossom and become a real thing.

"And all the while in the back of my mind I think about the limitations and capabilities of the boys.

"I never try the impossible, but I am always aware of the workable.

"I respect everything I put on to disc. And I know for sure that the Beach Boys brought something new into rock'n'roll."

Potential

The Beatle album "Rubber Soul" made a big change in Brian's attitude to the pop business.

"I suddenly realised that what is so great about the recording industry is that it is getting so free and intelligent that we can go into new things—string quartets, auto-harps, instruments from another culture, dynamics."

Brian has tremendous respect for each member of the group, but he has a special warm spot for his cousin, Mike Love, whom he thinks of as a remarkable entertainer.

"He has a potential that reaches far beyond rock or any other form of music," said Brian.

"Couple that with the positive thinking of the other guys and you have the reason why the Beach Boys have managed to outlast many of their contemporaries.

"We're a well co-ordinated team trying to put that little extra that's new and different into the world of pop music . . . our world."

THE BEACH BOYS . . . "a well co-ordinated team."

What is the next single? "It's already in the can and was written by Brian Wilson," said Bruce. "It's the fourteenth track on the Pet Animals LP."

There are, of course, only 13 tracks on the album!

Brian has returned once more to the recording studio to try to finish up their hoped-for next single, "Good Vibrations." He's on the 10th or 12th track and suffered paralysing fright when the track "got lost" for a few days this week.

The disc should be completed this week and ready for release to coincide with their European tour.

In Los Angeles **Paul McCartney, George Harrison, Brian** and **Carl Wilson** met at home of Beatles' former publicist **Derek Taylor**....

....In NME points table, **Beach Boys** are well ahead....

EMI has set October 28 as the date for release of the new Beach Boys' single "Good Vibrations."

October 22, 1966

Just cannot stop raving about the new Beach Boys' record, "Good Vibrations." Heard a special sneak-preview of the disc when the Beach Boys' leader-genius-producer, Brian Wilson, played the dub to me over the phone, and I just *could not believe it!*

This record has been months in the production and creation stages, and it is more than a brilliant follow-up to "God Only Knows" —which, by the way, has been described by many "insiders" in the disc-biz as a *perfect* record. Listen for "Vibrations" on your radio, 'cause it's about to be a gigantic smash hit.

★ ★ ★

Beach Boy **Brian Wilson**—(who resented summing up psychedelic in a few words) — "Psychedelic music will cover the face of the world and color the whole popular music scene. Anybody happening is psychedelic." Brian, by the way, has an apparent love for words. He coined "psychedelicate" during our conversation because it sounded great.

BRIAN WILSON

KBLA *presents the* **SUPER 30 RECORDS**

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	96 TEARS	MYSTERIANS
2	6	HAVE YOU SEEN YOUR MOTHER BABY	ROLLING STONES
3	2	PSYCHOTIC REACTION	COUNT FIVE
4	15	I'M YOUR PUPPET	JAMES & BOBBY PURIFY
5	8	THE POOR SIDE OF TOWN	JOHNNY RIVERS
6	9	CHERRY, CHERRY	NEIL DIAMOND
7	4	REACH OUT, I'LL BE THERE	FOUR TOPS
8	11	LITTLE MAN	SONNY & CHER
9	5	IF I WERE A CARPENTER	BOBBY DARIN
10	12	THE GREAT AIRPLANE STRIKE	PAUL REVERE & RAIDERS
11	14	DANDY	HERMAN'S HERMITS
12	3	WALK AWAY RENEE	LEFT BANK
13	18	ALL I SEE IS YOU	DUSTY SPRINGFIELD
14	28	TALK, TALK	MUSIC MACHINE
15	10	SEE SEE RIDER	ANIMALS
16	21	HOORAY FOR HAZEL	TOMMY ROE
17	24	RAIN ON THE ROOF	LOVIN' SPOONFUL
18	26	WHO AM I	PETULA CLARK
19	7	CHERISH	ASSOCIATION
20	23	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	DIONNE WARWICK
21	25	LOVE IS A HURTIN' THING	LOU RAWLS
22	New	GOOD VIBRATIONS	BEACH BOYS
23	27	WHY PICK ON ME	STANDELLS
24	New	BABY DO THE PHILLY DOG	OLYMPICS
25	29	LOOK THROUGH MY WINDOW	MAMA'S & PAPA'S
26	16	MR. SPACEMAN	BYRDS
27	30	PAINT ME A PICTURE	GARY LEWIS & PLAYBOYS
28	New	ON THIS SIDE OF GOODBYE	RIGHTEOUS BROTHERS
29	New	DEVIL WITH THE BLUE DRESS & GOOD GOLLY	MITCH RYDER
30	New	YOU KEEP ME HANGING ON	SUPREMES

Beach Boys lead Beatles in Chart points table

STONES THIRD IN U.S. RACE

WITH three-quarters of the year completed, the Beatles are fast catching the Beach Boy in the 1966 NME Points Championship. Two girls—Dusty Springfield and Cilla Black—figure in the leading ten places; but, apart from these, all the remaining places are occupied by groups. Excluding the Beach Boys (but including the Walker Brothers), the top 13 artists are all British.

Based upon the weekly NME Top Thirty (with 30 points awarded for a No. 1 position, 29 points for No. 2, and so on, down to one point for No. 30), the Top Ten placings at this stage are:

1.	Beach Boys	656
2.	Beatles	570
3.	Kinks	511
4.	Small Faces	494
5.	Walker Brothers	480
6.	Dusty Springfield	470
7.	Cilla Black	459
8.	Dave Dee, Dozy, Beaky Mick and Tich	454
9.	Spencer Davis Group	441
10.	Troggs	437

The following ten positions are occupied, respectively, by Ken Dodd, the Rolling Stones, Crispian St. Peters, Gene Pitney, the Lovin' Spoonful, the Hollies, the Mama's and Papa's, the Who, Petula Clark and Frank Sinatra.

At the half-way mark at the end of June, the Beatles were only holding 24th position—but they have now shot to runner-up spot on the strength of their recent No. 1 hit and their "Revolver" LP.

...a mid-sixties L.A. kid asks...

I used to go into Duford and Kaiser record store in Pasadena to do volunteer work for them in order to get the old record surveys that they had. I recall that I was really amazed by "Good Vibrations" and "Pet Sounds" (of course), which was very impressive, and so I said to myself that the follow-up to Pet Sounds must be fabulous! ...and one day, in the store they had a cardboard display that had the album covers of all the record releases that Capitol was coming out with for Christmas (almost like a cross design with the covers, it was all a self-contained unit). One of the covers was SMILE, and it said "Good VibrationsGood Vibrations Good Vibrations" underneath, and it had the cartoon and so on, and I said "Wow! This is the album cover!" This was around December 1966. I asked the guy if I could have the display, and he said that if I was really interested in it to go to the distributor, which happened to be on San Fernando road. That was the first time I saw the album cover, and the 2nd time I saw it was in David Leaf's book.

Pet Sounds was unbeleivable. It was a flawless album, if they hadn't put on Sloop John B. If anyone were to ask me what I would take to a desert island it'd be Pet Sounds. It was such a personal album, it really got into feelings, and I had a crush on a girl at the time. Hearing Brian's introspective feelings and how I was feeling at the time in my life, and this crush with this girl up there, and I kept thinking of the song "That's Not Me". "Good Vibrations" was so fabulous, and I saw a KFXM newsletter, and it talked about the SMILE album in there, they had mentioned several of the songs coming out, and they said the next single will be "Heroes and Villians", and then they said "no, the next single will be "Vegetable" Then I said "Wow, this is stuff that dosen't sound like boy meets girl, boy loses girl type thing, this sounds like singing about Vegtables, what could that mean? What could "Heroes And Villians" mean? It's like, ya know, REVOLVER. REVOLVER Is certainly different than MEET THE BEATLES or something.

Bill can't wait too long....

So Smile never came out. I did not know that eventually some of the songs came out on other albums until the Leaf book came out. I knew about Smiley Smile, which I thought was dissapointing because it was something that sounded like it was recorded in an hour, and no production value at all, other than "Heroes and Villians" and "Good Vibrations". When (years later) I finally borrowed a copy of the bootleg "Smile II", it just totally blew me away when I heard "Mrs. O'Leary's Cow", I had waited so many years to hear it. It's still one of the most fabulous pieces of music I've ever heard in my life.

REVOLVER, to me, was a tremendous album, because of the sudden change from the earlier Beatles stuff, I felt it was, my goodness, taking music where it never was before, and so I thought that SMILE would be to the Beach Boys whatREVOLVER had been to the Beatles. But it never came out. If SMILE would have came out at the time it was supposed to in 1966, I don't think that the Beatles SGT. PEPPERwould have had the impact that it did. SMILE would have been the next major thing that SGT. PEPPER did. It may have been the influential album of that era. Right now, SGT. PEPPER has that rank, it's been given that title and that honour, but I think SMILE would have done it first. Had it been fully produced as I heard on some of the cuts on "Smile II", sure, even the Beatles couldn't have topped it. It would have been a landmark album. It would have taken the thunder away from the Beatles, maybe they would have not done SGT. PEPPER, maybe they would have done something differently, ya know? Had SMILE come out, it would have been the first packaged record, even more so than SGT. PEPPER, as REVOLVER had no insert or booklet. No record album had a color booklet up to that point. I really, honestly beleive that the course of music would have changed if SMILE had come out.

NEW MUSICAL EXPRESS · On sale Friday, week ending November 26, 1966

In NME Poll . . . BEACH BOYS challenge BEATLES for World Group title

THERE could be a fantastic sensation in this year's NME International Poll! The Beach Boys are neck-and-neck with the Beatles for the World's Outstanding Group title. An analysis of the first 1,000 coupons counted reveals that the Beatles are only two votes ahead of the Beach Boys. If the American group triumphs, it would be the first time since the Beatles sprung to fame that they have been defeated in this section!

It is interesting to note that Beach Boy Brian Wilson is slightly ahead of Cliff Richard for runner-up position to Elvis Presley as "World's Outstanding Musical Personality."

..."when's SMILE gonna come out?!?!"

By Bill Earl

I've read the articles that everybody else has, saying that SMILE will be coming out, but I read these same articles 22 years ago, and in 1971 when Warners and Carl Wilson had attempted to put it out. I'll beleive it when I see it. I first waited for SMILE to come out in December of 1966, when I was 16 years old, and here it is April 1988 I've been waiting for 22 years for SMILE to come out, and I'm still waiting for it to come out!..

DECEMBER 20 WENT TO TACO TAH INCA HAD LUNCH & TO BARGAIN CIRCUS, KFWB, AND ASKED ABOUT TO BE RELEASED BEACHBOY RECORD ALBUM AT CAPITOL RECORDS!!!

...from Bill Earls Diary, 1966 & 1967

OFFICIAL
fabulous forty
SURVEY
RADIO 59
fabulous forty

KFXM SURVEY — NOVEMBER 18, 1966

This Week			Last Week
1	Good Vibrations	Beach Boys	1
2	Mellow Yellow	Donovan	4
3	Lady Godiva	Peter & Gordon	5
4	Society's Child	Janis Ian	7
5	Winchester Cathedral	New Vaudeville Band	2
6	You Keep Me Hanging On	Supremes	3
7	I Got The Feelin'	Neil Diamond	1
8	Talk, Talk	Music Machine	8
9	I'm Your Puppet	James & Bobby Purify	6
10	That's Life	Frank Sinatra	28
11	Secret Love	Billy Stewart	18
12	Let Love Come Between Us	Rubber Band	10
13	Stop, Stop, Stop	Hollies	11
14	Devil With A Blue Dress On	Mitch Ryder	30
15	Poor Side Of Town	Johnny Rivers	9
16	Baby, What You Want	Barbara Lewis	17
17	E S P	Rain	2
18	Why Pick On Me	Standells	12
19	I'm Ready For Love	Martha & Vandellas	26
20	I Can't Control Myself	Troggs	25
21	Happening Ten Years' Time Ago	Yardbirds	*

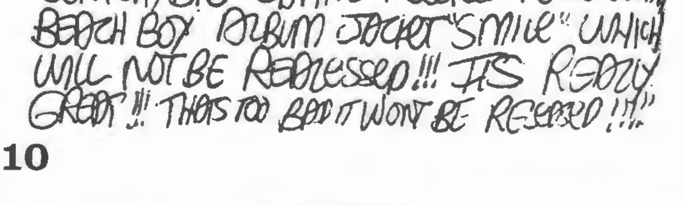
HEY...Were certain factions of Rock and Roll peakin' in 1966 or what?!?! This 45 by THE YARDBIRDS was the pinnacle of the British blues-rock explosion, featuring dual lead guitarists Jeff Beck AND Jimmy Page SIMULTANEOUSLY!!! For the complete story on this spectacular group, be sure to get the special

YARDBIRDS issue of..

HEY LITTLE BIRD!

Audrey Moorehead
405 W. Washington St. #400
San Diego, California 92103
U.S.A.

...with a chronological set of features on the Eric Clapton, Jeff Beck and Jimmy Page eras of the group!!! Also........ ...an interview with 1964's topless bathing suit model PEGGY MOFFIT, Early Bird 1958-64 JACKIE DESHANNON, a roundup of today's 60's BEAT GROUPS, plus a provocative NANCY SINATRA pin-up!...don't miss our companion magazine by Audrey Moorehead. If you dig us, you'll flip for HEY LITTLE BIRD!


SMILE! POSTER!
APRIL 15 KIND OF A DRAG
WALK AWAY RENEE

WENT TO PASADENA WITH MOM GOT 2 RECORDS AT GOLDEN WEST "KIND OF A DRAG" BUCKINGHAMS AND "WALK AWAY RENEE" BY THE LEFT BANKE AND MAN GAVE ME AT DISCOUNT RECORD CENTER, BIG CAPITOL RECORDS POSTER WITH BEACH BOY ALBUM JACKET "SMILE" WHICH WILL NOT BE RELEASED!!! ITS REALLY GREAT!!! THATS TOO BAD IT WONT BE RELEASED!!!"

YOUR BEACH BOYS PICTORIAL CALENDAR FOR 1967

....A racing certainty: Four Tops will be replaced by Beach Boys at No. 1....

? ? ?

75. The Beach Boys were poised to take over the No. 1 spot from the Four Tops in November. With what record?

? ? ?

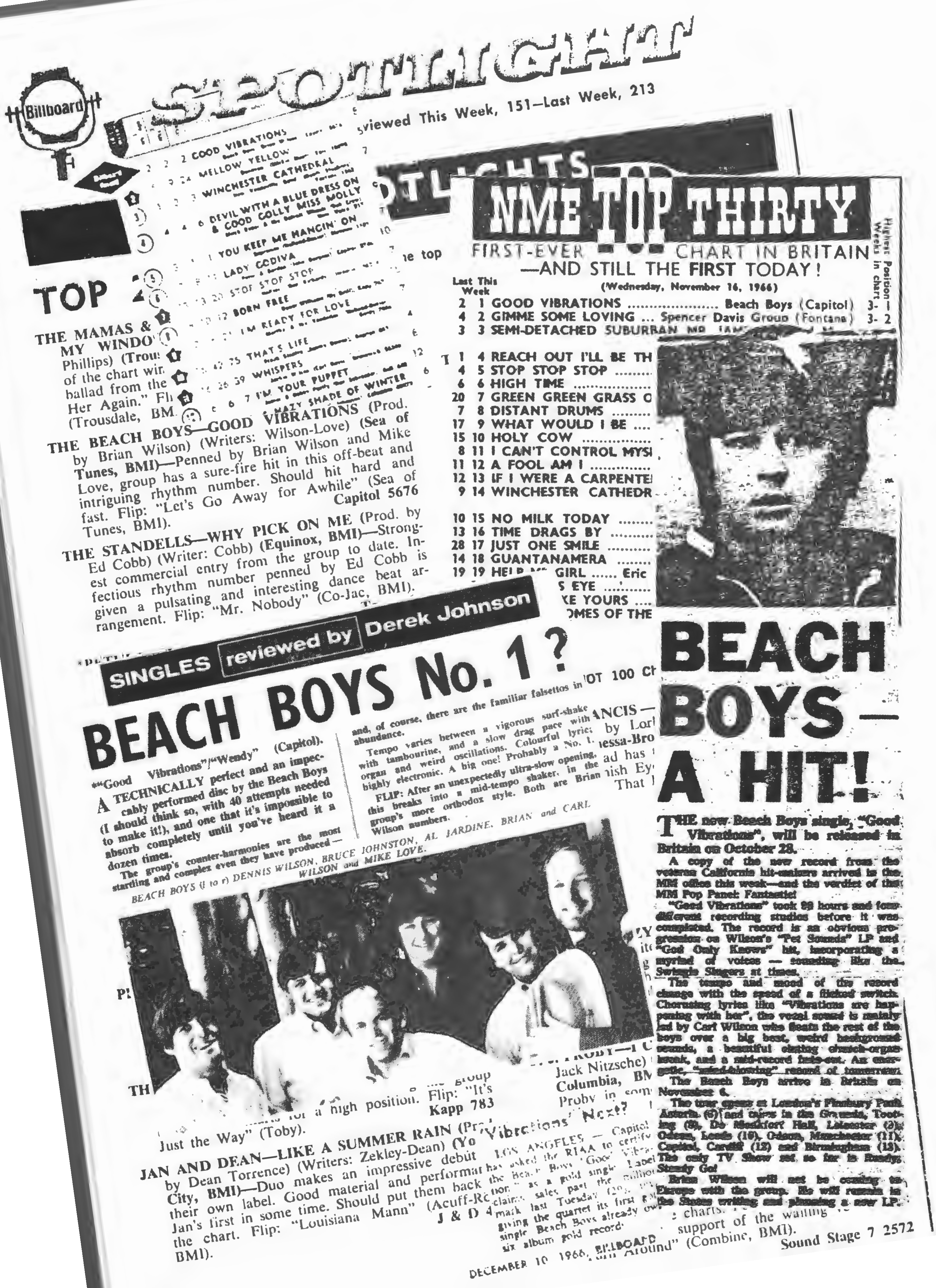
INSIDE POP

Brian, the leader-creator, is no longer a teenager, nor are the other members of the combo. The simple pop songs celebrating California-living no longer seem enough. Lately, 250-pound Brian, a compulsive eater of sweets (from whipped synthetic toppings to milk shakes and candy bars) has been writing more ambitious and probing commentary-type songs. These resemble the songs in the Beatles album, *Sgt. Pepper's Lonelyhearts Club Band* in terms of experimentalism. Recently, he even composed several semimystical hymns. Some of his recent works which display his experimenting are "Good Vibrations" and "Smiles."

Brian, a stormy and complex man, often works at the piano right into the dawn. He also does a lot of creating in recording studios—not so much of the original raw material but in the conjuring up of fresh sounds. He works hard and spends an extraordinary amount of time approving the final tapes. "Good Vibrations," for example, consumed more than six months of production and ninety hours of taping.

Though they started professionally in California, the group's way with a song has gone over big throughout the world since 1961. Today the Beach Boys, under the guiding eye of Brian Wilson, seem to be edging into more stormed-tossed waters as they try to maintain their popularity while trying "*avant-garde* pop."

the beach boys



Billboard

SPOTLIGHT

...viewed This Week, 151—Last Week, 213

2 2 2 GOOD VIBRATIONS
2 9 24 MELLOW YELLOW
3 WINCHESTER CATHEDRAL
4 4 6 DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY
1 YOU KEEP ME HANGIN' ON
LADY GODIVA
20 STOP STOP STOP
13 20 BORN FREE
12 I'M READY FOR LOVE
THAT'S LIFE
26 39 WHISPERS
6 7 I'M YOUR PUPPET
HAZY SHADE OF WINTER

...the top

TOP 2

THE MAMAS & ... MY WINDO... Phillips) (Trou... of the chart wir... ballad from the... Her Again." Fl... (Trousdale, BM...

THE BEACH BOYS—GOOD VIBRATIONS (Prod. by Brian Wilson) (Writers: Wilson-Love) (**Sea of Tunes, BMI**)—Penned by Brian Wilson and Mike Love, group has a sure-fire hit in this off-beat and intriguing rhythm number. Should hit hard and fast. Flip: "Let's Go Away for Awhile" (Sea of Tunes, BMI). **Capitol 5676**

THE STANDELLS—WHY PICK ON ME (Prod. by Ed Cobb) (Writer: Cobb) (**Equinox, BMI**)—Strongest commercial entry from the group to date. Infectious rhythm number penned by Ed Cobb is given a pulsating and interesting dance beat arrangement. Flip: "Mr. Nobody" (Co-Jac, BMI).

NME TOP THIRTY

FIRST-EVER CHART IN BRITAIN
—AND STILL THE FIRST TODAY!

(Wednesday, November 16, 1966)

Last Week	This Week		Weeks in chart	Highest Position
2	1	GOOD VIBRATIONS .... Beach Boys (Capitol)	3-	1
4	2	GIMME SOME LOVING ... Spencer Davis Group (Fontana)	3-	2
3	3	SEMI-DETACHED SUBURBAN MR. JAM...		
1	4	REACH OUT I'LL BE TH...		
4	5	STOP STOP STOP		
6	6	HIGH TIME		
20	7	GREEN GREEN GRASS O...		
7	8	DISTANT DRUMS		
17	9	WHAT WOULD I BE		
15	10	HOLY COW		
8	11	I CAN'T CONTROL MYS...		
11	12	A FOOL AM I		
12	13	IF I WERE A CARPENTE...		
9	14	WINCHESTER CATHEDR...		
10	15	NO MILK TODAY		
13	16	TIME DRAGS BY		
28	17	JUST ONE SMILE		
14	18	GUANTANAMERA		
19	19	HELP ME GIRL ...... Eric		
		...S EYE		
		...KE YOURS		
		...OMES OF THE		

SINGLES reviewed by Derek Johnson

BEACH BOYS No. 1?

"Good Vibrations"/"Wendy" (Capitol).

A TECHNICALLY perfect and an impeccably performed disc by the Beach Boys (I should think so, with 40 attempts needed to make it!), and one that it's impossible to absorb completely until you've heard it a dozen times.

The group's counter-harmonies are the most startling and complex even they have produced—and, of course, there are the familiar falsettos in abundance.

Tempo varies between a vigorous surf-shake with tambourine, and a slow drag pace with organ and weird oscillations. Colourful lyric; highly electronic. A big one! Probably a No. 1.

FLIP: After an unexpectedly ultra-slow opening, this breaks into a mid-tempo shaker, in the group's more orthodox style. Both are Brian Wilson numbers.

BEACH BOYS (l to r) DENNIS WILSON, BRUCE JOHNSTON, AL JARDINE, BRIAN and CARL WILSON and MIKE LOVE.

...OT 100 CH... ...ANCIS— ...by Lor... ...essa-Bro... ...ad has... ...nish Ey... That...

...the group ... for a high position. Flip: "It's Just the Way" (Toby). **Kapp 783**

...PROBY—I C... Jack Nitzsche) ... **Columbia, BM...** Proby in som...

JAN AND DEAN—LIKE A SUMMER RAIN (Prod. by Dean Torrence) (Writers: Zekley-Dean) (**Yo... City, BMI**)—Duo makes an impressive debut ... their own label. Good material and performa... Jan's first in some time. Should put them back ... the chart. Flip: "Louisiana Mann" (Acuff-Ro... BMI). **J & D 4...**

'Vibrations' Next?

LOS ANGELES — Capitol has asked the RIAA to certify the Beach Boys' 'Good Vibrations' as a gold single. Label claims sales past the million mark last Tuesday (29), giving the quartet its first gold single. Beach Boys already own six album gold records.

DECEMBER 10, 1966, BILLBOARD

...charts. ... support of the waiting ... "...Around" (Combine, BMI). Sound Stage 7 2572

BEACH BOYS— A HIT!

THE new Beach Boys single, "Good Vibrations", will be released in Britain on October 28.

A copy of the new record from the veteran California hit-makers arrived in the MM office this week—and the verdict of the MM Pop Panel: Fantastic!

"Good Vibrations" took 90 hours and four different recording studios before it was completed. The record is an obvious progression on Wilson's "Pet Sounds" LP and "God Only Knows" hit, incorporating a myriad of voices — sounding like the Swingle Singers at times.

The tempo and mood of the record change with the speed of a flicked switch. Chorusing lyrics like "Vibrations are happening with her", the vocal sound is mainly led by Carl Wilson who floats the rest of the boys over a big beat, weird background sounds, a beautiful closing church-organ break, and a mid-record fade-out. An energetic, "mind-blowing" record of tomorrow.

The Beach Boys arrive in Britain on November 6.

The tour opens at London's Finsbury Park Astoria (6) and takes in the Granada, Tooting (8), De Montfort Hall, Leicester (9), Odeon, Leeds (10), Odeon, Manchester (11), Capitol, Cardiff (12) and Birmingham (13). The only TV Show set so far is Ready, Steady Go!

Brian Wilson will not be coming to Europe with the group. He will remain in the States writing and planning a new LP.

OUT OF SIGHT!

An incredible new sound from the BB5—
the kind of gutsy production that makes a No. 1 single!

Capitol Records
5676

THE BEACH BOYS
GOOD VIBRATIONS
5676
Capitol Records

THE BEACH

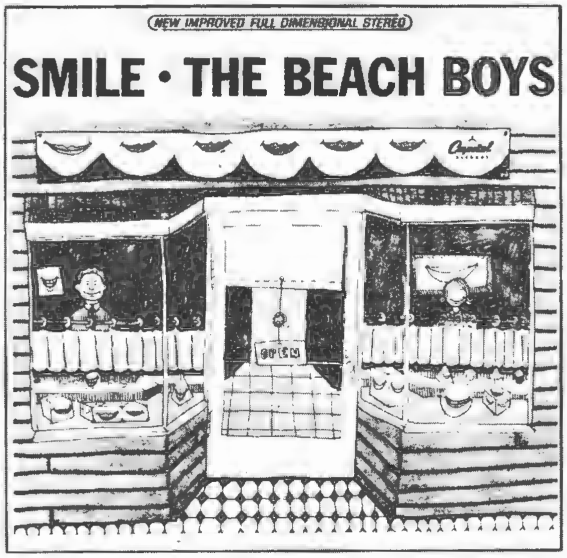
BOYS

GOOD VIBRATIONS

NUMBER 1 IN THE USA

NUMBER 1 IN ENGLAND

Coming—With the
Good Vibrations Sound!

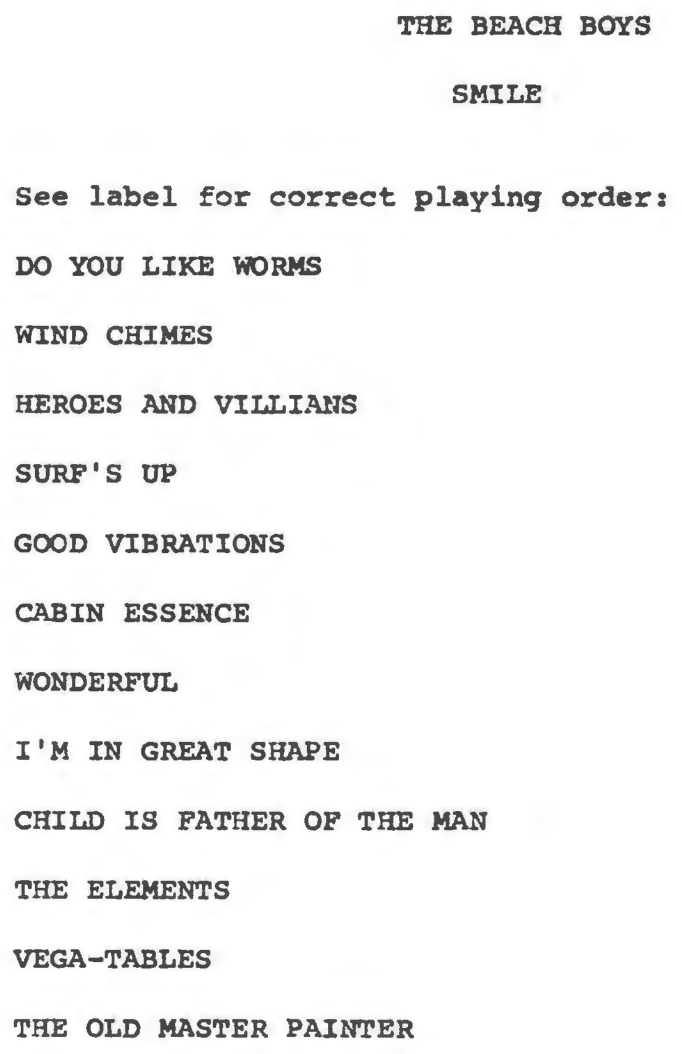

NEW IMPROVED FULL DIMENSIONAL STEREO
SMILE · THE BEACH BOYS
Capitol
OPEN

DT 2580

Capitol
REG. U.S. PAT. OFF.
RECORDS

The Beach Boys
Smile

Do You Like Worms
Wind Chimes
Heros and Villians
Surf's Up
Good Vibrations
Cabin Essence
Wonderful
I'm in Great Shape
Child Is Father of The Man
The Elements
Vega-tables
The Old Master Painter



THE BEACH BOYS

SMILE

See label for correct playing order:

DO YOU LIKE WORMS

WIND CHIMES

HEROES AND VILLIANS

SURF'S UP

GOOD VIBRATIONS

CABIN ESSENCE

WONDERFUL

I'M IN GREAT SHAPE

CHILD IS FATHER OF THE MAN

THE ELEMENTS

VEGA-TABLES

THE OLD MASTER PAINTER

above: Capitol used this proposed list of tracks for the back cover of the SMILE album.
left: Brian's handwritten note to Capitol, signifying the titles to the songs on SMILE.

THE BEACH BOYS
GOOD VIBRATIONS
5676
Capitol
RECORDS

What makes "Good Vibrations" the greatest pop single ever and not merely the greatest three minutes and thirty-five seconds of the Beach Boys history is probably something different to me than it is to you. Technically there are many things a student of popular music, and indeed the average devoted Beach Boys fan, could point out as examples of wonderful parts which add up to such a delightful sum; the grace of the melodic, swooping vocal, the melody (or, more correctly, the melodies) itself, the song's killer structure and build, the cello, that jazz-bass counter-melody, the hook at the chorus, the beauty of the unexpected bridge, the echoed-percussion track, the Gregorian chant-like harmonies from the Boys themselves...the list goes on and on and what appeals most to some people is not necessarily what appeals most to others, such are the tune's many diverse gifts.

Yet, ultimately what sets "Good Vibrations" apart form the pack of great rock songs is the same thing which makes The Beach Boys so important as well. There is a certain simple but majestic quality of soul, of heart and feeling to the band, the song and particularly the feel of all of the best of Brian Wilson's output which is never stated more beautifully than in "Good Vibrations", a song where Brian Wilson perfectly describes and captures a thought and emotional state of being intrinstic to all of us, something we have all experienced or will experience in our lives. Yes, Carl, yes, Brian, I have felt or I can feel that way too, we know what you mean, isn't it a high of the most wonderful (and natural) proportions. The way the sunlight plays upon her hair, the gentle wind, the wild ride of the melody and the timeliness of the lyric perfectly and indescribably matching life's most wild, vivid and wonderful moment; the moment we meet someone we immediately feel a kindship to and a love for.

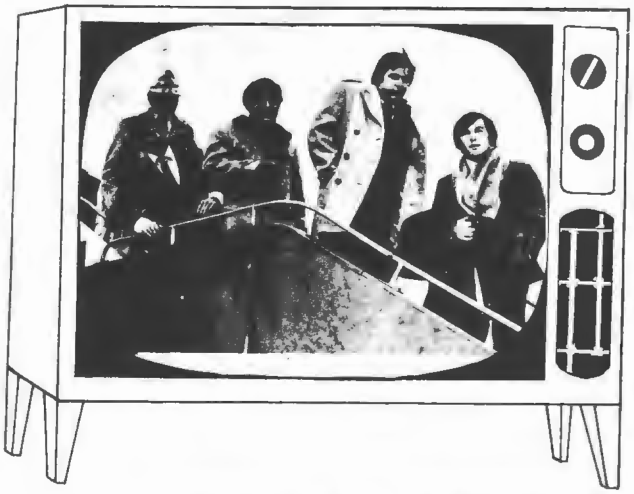
What song more perfectly captures this moment in life? None. What song more perfectly illustrates Brian Wilson's talent, his "white soul" being displayed. None. Think of all the great Rock and Roll acts from any era, the real giants of the pop industry. All of them, every single one owes much if not most or even all of their sound and core to the black community, specifically R & B music. Those that have less of an R & B base owe a huge debt to Country and Western. Even the Fab Four started out as a Brit reflection of American R & B with some pop/Everlys'-styled C & W thrown in. Only Brian Wilson has come from, and indeed come up with, an undeniably white soul or feeling to go along with what is undoubtably the coolest expression of post-WWII subruban feeling. In other words, who could deny Wilson is not only a marvelously talented musician, but a social icon as the inventor and instigator of a music, that though based in the suburbs with their much-chastised station wagons and color TVs, is terrifically "soulful" in the way that one

GOOD VIBRATIONS!

realizes Otis Redding or Aretha Franklin is soulful when they perform, coming out of the black community. Geez...don't you see...this guy Wilson has given all us dudes from outside the city limits but still away from the farms a voice, a voice to express ourselves with and to sing with and to feel with and to dance with!

On Good Vibrations", Brian Wilson did all of the above things in three-minutes and thirty-five seconds and he, nor anyone else, ever did them better. That particular song, and all it's other unreleased versions and underlying layers of tracks and removed sections you and I may never hear, proved him to be as gifted as any man, woman or child in pop and encapsulated a moment in life and a feeling we have all shared or will share. The song has got everything I've said and more...and crazily enough, you can still dance to it. Bless you, Brian, bless you.

Sid Griffin



The promotional film for "Good Vibrations" is based on footage from their wildly sucsessful tour of England in late 1966... in fact, it could easily be called "The Beach Boy-Mania Press Agency Invasion-Hype Film",with shots of Heathrow, the crowd waiting for them at the airport and their hotel, with lines of Bobbies for their protection. Lots of zoom-lens intensity here: the group is seen relaxing and enjoying their zenith, interspersed with "vibrating" night-neon for effect...and it climaxes with the group running onstage at the Albert Hall and singing "Good Vibrations"... ...During the closing harmonies, the Bobbies rush the in-demand group into awaiting limos.

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BRIAN WILSON

whizzkid behind the Beach Boys

BY DEREK TAYLOR

It begins in the back of his brain, in front of how to hit a fast ball and behind how spaghetti tastes. As he puts on a paisley shirt or combs his shaggy brown locks or opens the door of his Beverly Hills home, suddenly it's there. And it must come out. His eyes, already half-closed, shut. His fingers reach instinctively for the piano and soon they are translating the "feels" in Brian Wilson's brain into Beach Boys music.

He may quit in five minutes. The feel doesn't always work out. He slams the piano cover closed and heads for the door again, checks his hair in the mirror (he's always checking his hair in the mirror) and leaves. Off to his office to check on the countless Beach Boy activities which he must oversee. Or off to his favourite book store to pick up something on astronomy. Or to run around the house several times to burn off the excess energy that overtakes the clean-living lad.

Or maybe this time it's good. His fingers play inexorably on the keyboard, working, reworking, pounding, pleading, harmonising, changing and maybe, just maybe, something will emerge. Something so great, so complex, so intricate, so melodious that record buyers will clamour to buy it and record people will fight to be the first to declare it a masterpiece.

Between the feel and the flat black disc clutched to the breast of a 13-year-old blonde or stuffed in the jacket of a 16-year-old delinquent is weeks and months of writing, listening, pounding, recording,

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GOOD VIBRATIONS

whizzkid behind the Beach Boys

from page 19

yelling, forgetting, adding and detracting.

Brian Wilson has sleepy eyes; his mind is usually off on another (album) track. But the excitement of a recording session transforms him into a human dynamo. He races from studio to control booth, in his efforts to be both singer and producer. And not only must he manipulate the sounds which go down on tape, but the separate and unequal egos of the Beach Boys.

For when the other five enter the studio, they walk very, very slowly. Their heads are heavy, the bags under their eyes dark, their bodies exhausted. They've just completed their millionth whirlwind, cross-country, overseas, sell-out, only-one-day-off tour of one-nighters. The last thing they want to do is to sit in a studio for six hours. (How many hours they spend sitting . . . sitting on planes, on hard backstage couches, on hotel room beds, on strict press conference chairs.)

But in they trudge and they listen. They listen to the tracks that Brian has spent hours recording. They listen in wonderment and awe. After swallowing the lumps in their throats and exchanging uneasy glances ("How can we even touch that?"), work begins.

First Bruce and Al step up to the mike to do the dumdedums. Then Carl, Al and Dennis for the runrunweeoos. And Carl and Bruce for hums with Brian on falsetto. And on and on into the night, overdubbing, rearranging, softening, strengthening, shifting voices, moving Al farther away, Dennis back a step, Carl closer, Mike lower. Patiences wear out. Brian will accept nothing less than perfection and the all-too-weary Boys are deluded by exhaustion into thinking that they would prefer to rely on past performances. Al's ever-present smile droops; Dennis's none-too-even temper explodes; Bruce's bounce slows; Mike's wit grows sharper; Carl's evenness and calmness are more than ever needed. In their midst—Brian, almost oblivious to the innuendos of temperament, but not quite. Ideally he would use their voices as instruments. But guitars don't shout, "This is the twentieth time we've done it!" Violins don't moan, "I'm so stiff I can't move!' An oboe doesn't say, "Brian, this is only the B side!" So Brian must wheedle and plead, scream and bully, stomp and storm.

However, this is not the B side. This is his masterpiece—his "Yesterday". "Satisfaction", "You've Lost That Lovin' Feelin' ". This is "Good Vibrations", on which he has spent sixty days in four different recording studios, in ten separate sessions. He has not used a sitar, a bouzouki or an electric shaver, but just about everything else. Eighteen voices are heard at one time, not including overdubbing which would double the number. Somehow he has blended three-part over four-part over five-part harmony, each different and all pitch-pipe perfect.

'I don't do anything that anyone else wouldn't do — I have no secret weapon'

Brian never strolls into the studio with a sheaf of papers with the arrangements clearly written and ready to go. Well, he may start that way, but soon he's yelling, "No, it's not alive!" or "It's getting muddy!" or "We sound like a girl group!" and the other five lurch into the studio and crowd around the piano as the Master creates a harmony more vibrant, a passage more clear, a chorus more manly.

A rehearsal and back to the mike, arms around each other's shoulders, little Al on a box (Dennis complains, "why don't you get elevator shoes for the sessions?"). The take is over, Brian listens and listens and listens and listens once more. "It doesn't make it, guys." Once, twice, three times again. And Brian listens. He slumps in a swivel chair and listens. He leaps to his feet, pounds his thighs and listens. The final test is when he drags a folding chair in front of the centre speaker and plants himself firmly in front, his ears strain to catch imperceptible mars to the sound. A humorist might note that he looks like the dog cocking his ear to hear his master's voice. But while the session may be punctuated with jokes like this, they are offered nervously; it's the trying-to-keep-your-spirits-up-before-the-firing-squad humour.

For this is their future in the making. It's a future that rests largely on the curious Brian brain. In pop music, no one can challenge him as a complete artist. Others concentrate their efforts on one phase or maybe two.

For his contemporaries, the good ones, he has respect and words of praise. For Andrew Oldham, "He's the total producer of images—not only on record, but visually." Like Oldham, Brian is closely involved with his engineers, leaning over their shoulders, turning knobs and crying, "He musn't say we can't do it. Let's try turning this. Let's get it." Both have artistic control over the performers, even when personalities may conflict. But while the Stones spend a solid week recording an album, working day and night, the Beach Boys may spend that week perfecting *one* track, coming in for several hours every day.

The contrast between Brian and other producers is in sharper outline when one compares him to hitmakers like George Martin. Where Martin is exasperatingly calm, Wilson is exhaustingly volatile. Where the Beatles' man sits quietly in the control booth, venturing out only for a mild, if painstaking consultation or to add a little pianistic inspiration, Brian Wilson wears a tormented path between rooms.

GOOD VIBRATIONS

whizzkid behind the Beach Boys

Where the one adds technique and polish to someone else's compositions, the other creates the total product. But total.

Such is the case with most producers.

When that baffling mind's ear is not involved with making hits, it is thinking. And Brian loves to translate these thoughts and communicate them. He loves to talk. About religion and music people, about drag things and funny things. He can be—though it's infrequent—extremely, outrageously funny. Certainly his contemporaries exercise his mind more than any other acquaintances.

Like the major Beatle composers.

"Lennon and McCartney are fantastic. They turn out so much good material. They're very melodic—they rely on melody and harmony rather than beat. They will simplify to its most skeletal form an arrangement where I would be impelled to make it more complex.

"Like 'Norwegian Wood', say, with one voice and a sitar. I would have orchestrated it, put in background voices—done a thousand things. But the fact that the Beatles can do things with such simplicity is what makes them so good.' (He shifts in his seat, his eyes begin to close, and he asks for the millionth time, "Isn't it stuffy in here? I can't think in a stuffy room.")

"Burt Bacharach and Hal David are more like me. They're also the best pop team—*per se*—today. As a producer, Bacharach has a very fresh, new approach.

"The Spoonful are charming—Sebastian's songs are very appealing—nice guys too. But their records are not produced. The music is just recorded—there's no production at all beyond meeting basic studio requirements. However, they're one of the few groups I've gone to a club to see. I hate clubs—doesn't everyone?—but I like the Spoonful.

"Dylan—there's a puzzlement. To me he's always been very mysterious. No matter how popular he's been, no one knows much about him or about his songs. Not nearly enough. Most performers are so anxious to tell the public about themselves. Dylan's the new Elvis Presley—he strenuously keeps it all to himself. His image isn't really rebellious, dirty and all that. He projects mystery. Is there inner meaning in this song? Why did he switch to pop? Does he like us? Does he want to be liked or admired or hated or all three? Is he putting us all on?

"No one really knows."

And about the solemn Beach Boy himself—"Wilson is growing," he will say with detached candour.

A few hours with Beach Boy records, in sequence over the years, prove it, not without some embarrassment. The basics are there—the harmony, the "West Coast" sound. But gone are the cars, the surf, the naïve sax or guitar solo. Each succeeding disc adds depth and dimension and there seems to be no end to the permutations of sound.

"I used to have to work at writing and producing," he admits. "While we were on the road, I'd sit down and say I've got to write a song. Just got to. But that's over. Now I just wait for the 'feels'. The strange thing is that they come more often, they get better and all of a sudden complexity has become a pleasant exercise."

One of the many curious qualities of the Wilson brain is its ability to function under what most of his peers would term impossible conditions. A Beach Boy recording session may have twenty-five or even fifty visitors at a time, laughing, talking, eating—nothing bothers Brian. "I don't care who watches me. I don't do anything that anyone else couldn't do. I use equipment that's available to everyone—I have no secret weapon."

But he does, though. He has the Beach Boys—six voices that no one else can duplicate. And that brain. That peculiar brain that hears whole records at once. Whole arrangements even. Kettle drums, violins, oboes, flutes, pianos and celestial harmonies. It hears sounds that no one else hears till that magical brain has shaped the "feels" into music that voices and instruments have recorded on wax.

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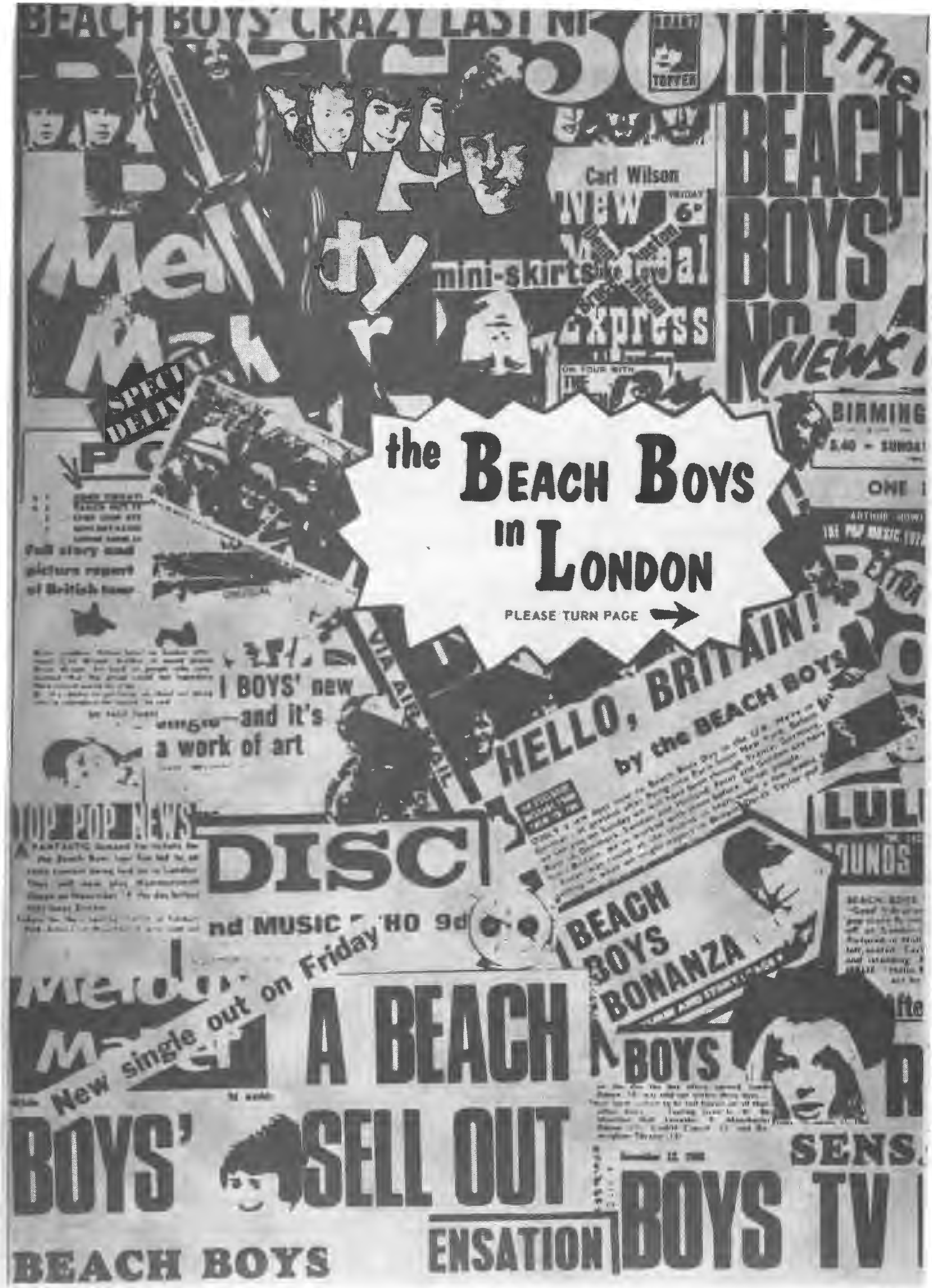

the BEACH BOYS in LONDON

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BEACH BOYS CAUSE GOOD VIBRATIONS IN ENGLAND

My first mistake was trying to escape from London airport on Sunday morning through approximately a thousand fans, with drummer Dennis Wilson, who, I later discovered, has been voted the Beach Boy most likely to get torn apart. We broke out of a side entrance from the Customs hall with PR Roger Easterby leading the charge, the man with the scream-appeal, Dennis Wilson, a length behind and myself bringing up the rear.

A scream like several hundred Apache squaws in search of a scalp broke the air, and a woman bearing a passing resemblance to Johnny Weismuller engaged Dennis and attempted a step-over-toe hold on his left leg, while a smaller mortal clung barnacle-like to his right leg.

This hampered his movements somewhat but it was not for nothing that he was champion youth-wrestler of California, and with a supreme effort we made the inside of the Austin Princess limousine.

Our successful arrival in the car was somewhat marred by the fact that Dennis discovered he still had the young lady in charge of his right leg. We attempted to eject her through the car door (through which another 500 fans tried to squeeze) and an obliging policeman entered into the spirit of the thing by trying to push her back. As the car moved forward, we discovered her reluctance to leave us had something to do with the door being jammed on her leg.

After a further few yards it came loose, or broke off, I'm not sure which, and our chauffeur decided it was time to "surf off" and leave the others to fend for themselves.

"Don't you just love people?" said Dennis. "I love people," he smiled coolly and waved from the windows to our self-appointed vanguard of scooters, motorbikes and cars with the written placards bearing the words, "This car is fitted with 'Good Vibrations'."

"The kids are wonderful," eulogized Dennis - he meant it. "Look at this guy on his motor-bike - I have a BSA at home but I piled up on a mountain road with Doris Day's son Terry Melcher just before coming over here. Cut my hands up," he showed me the scars on the palms of his hands.

Dennis is the Beach Boy who believes in living dangerously. He gives his manager a minor heart attack every time he steps out onto the drag strip, dressed in spaceman-like tunic, to drive his "Cobra", hurtling down the course at speeds of over 200 m.p.h.

"I beat the world record for the quarter mile," said Dennis nonchalantly. "You just don't think about the danger. I figure if something happens at that speed, what are you going to know about it?"

He hurls the word "beautiful" about like someone invented it for him - uses the word "love" in a spiritual sense - talks about men's clothes being "pretty" and declared sincerely that the fans' welcome gave him "a nice feeling inside."

We arrived in the Hilton Hotel suite; Dennis walked out on the balcony overlooking Hyde Park and the Serpentine and the greater portion of London's smoke stacks and declared it was "pretty."

Being well attuned to personal vibrations, he sensed the hunger pangs in the air, and by the time that brother Carl arrived the steaks were on the table.

Above, Beach Boys check words to their songs then rush onstage to sing them. Dennis meets England's most pop male vocalist, Cliff Richard.

Carl is a very palpable person - his broad, stocky figure gives him obvious physical presence and his voice is quiet and subdued. Just subdued enough to let you know there is a mind whirling about under those benign features.

All the Wilsons - particularly, I would think, Brian, whose presence you can feel through the other two - have a deeply religious conviction underlining their work and lives.

"We believe in God as a kind of universal consciousness," said Carl. "God is love - God is you - God is me - God is everything right here in this room. It's a spiritual concept, which inspires a great deal of our music.

"Surfing and surf music were very much a reflection of that particular period in our lives. We are trying to be just as honest in our present compositions; they are a reflection - in musical terms - of our thoughts and ideas now."

One of the highlights for the Wilsons of their recently completed European tour was a visit to a 600-year-old church in Vienna where they attended mass and sat entranced throughout the service.

At the concert that night at Finsbury Park Astoria we entered the stage door with Cathy McGowan and ran into Bruce Johnston wandering about backstage wrapped in overcoat and scarf like it was his last day on earth. Bruce was plainly nervous.

"I'm worried about my throat," he explained. "My voice is almost clapped out. I've done so much singing on this tour and I've got a sore throat. We're very conscious of the fact that people are expecting a lot from us and I couldn't bear to be the one who let them down."

Bruce is an immediately likeable person - "the Beach Boy ambassodor in tennis shoes" - who to the horror of his publicist has a tendency to drop quotable clangor like "we're faceless wonders but it doesn't matter" - all of which only makes him more likeable.

The group's dressing room was an interesting spectacle of controlled chaos, with those admitted all talking at once, including promoter Arthur Howes in his Humphrey Bogart leather hat, Pete Whitehead completing his film for "Top Of The Pops", Lulu being complimented on her singing by Mike Love, and Dick Duryea going quietly out of his mind with a stop watch on a cord around his neck.

Mike Love is the Beach Boy with the hat and the beard. In addition to this he has acquired a monstrous pipe in Denmark - "my facade" - in which he smoked something which everyone agreed smelled remarkably like Christmas pudding.

He is most definitely not a Beach Boy and, as the oldest member, entitled to be considered a Beach Man. He smiles when he means it - laughs most often with his eyes - and has a flair for saying the funny thing at the right time. "We wanted to bring an orchestra with us," said Mike. "When we heard that the concerts were sold out in two days, we figured there was going to be a lot of screamers, so better maybe to leave the orchestra to next time."

Monday morning found the group facing a Beatle-sized battery of cameras outside EMI House in Manchester Square. At the Press reception they were amiable,lovable, neutral and predictable.

Mike Love answered questions like "Is this your first visit?" without so much as a flinch - Al Jardine smiled reflectively on being asked his hobbies and Dennis Wilson said he liked the Beatles.

Dennis Wilson also said he was not hysterically happy at finding himself imprisoned in a room containing about 500 people designed to accommodate 100 comfortably, and our British air-conditioning was not "wunnerful."

Finding a semi-deserted corridor outside, Mike Love took the opportunity to talk with the British music publishers, Andrew Oldham and Tony Calder (Immediate).

They talked of their new LP "Smile" which is being released

BEACH BOYS 'STEADY GO'

THE Beach Boys have been booked to top the bill in Rediffusion's "Ready, Steady, Go!" on Friday, November 11 (screened in some areas the following Monday, 14th).

It will not be a special edition built around the American group, but they are expected to close the show with two or three numbers.

As previously reported, the Beach Boys' short British concert tour opens at Finsbury Park Astoria on November 6. The RSG in which they appear is telerecorded two days later (8th). They are also set for Tooting Granada the same evening.

The Searchers are added to the September 30 edition of RSG, and Paul Jones makes his first solo appearance in the series two weeks later (October 14).

BEACH BOYS SELL-OUT

All tickets for the Beach Boys concerts at Finsbury Park Astoria on November 6 — the first of their seven-venue British tour—were sold within one day of going on sale. Promoter Arthur Howes claims the demand for tickets to be unparalleled — surpassing even the Beatles' concerts at the venue.

Six hundred London buses are now carrying posters announcing the arrival of the American group. EMI is planning to use fire engines to convey the Beach Boys from the airport on their arrival to the centre of London.

BEACH BOYS RSG OFF BUT EXTRA SHOW

THE Beach Boys are now unlikely to appear on television during their visit to Britain which begins on Sunday week (6th). But an extra London concert has been added to their itinerary.

The Beach Boys were to have sung "Good Vibrations" on Rediffusion TV's "Ready, Steady, Go!" on November 11, but this has been cancelled. Leader Brian Wilson believes the sound could not be re-created on a live TV show.

But film of them to accompany the record has been sent from America for inclusion in BBC-1's "Top Of The Pops".

The Beach Boys will now give two special farewell concerts at Hammersmith Odeon on Monday, November 14—the day before they return to the U.S.

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

This Week	Last Week	
1	2	GOOD VIBRATIONS—Beach Boys—(Capitol)
2	3	MY MIND'S EYES—Small Faces (Decca)
3	5	EAST WEST—Herman's Hermits (Columbia)
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opening night review

SCREAMERS SILENCED!

AT Finsbury Park Astoria last Sunday the Beach Boys were able to convince both the capacity audience and such personages, as Brian Epstein, the Shadows and Spencer Davis that they are not purely figments of Brian Wilson's brilliant imagination.

The first house comprised of a few "screamers" mainly in favour of Dennis Wilson but a mostly attentive audience who actually silenced the shouters among themselves, in order to hear the intricate harmonies of numbers like "Graduation Day."

ATTENTIVE

The group opened with "Help Me Rhonda" and an attentive audience gave them deserved encouragement through "I Get Around," "Barbara Ann," "So Good To Me," "California Girls," "Sloop John B," "Wouldn't It Be Nice," "God Only Knows," and "Good Vibrations."

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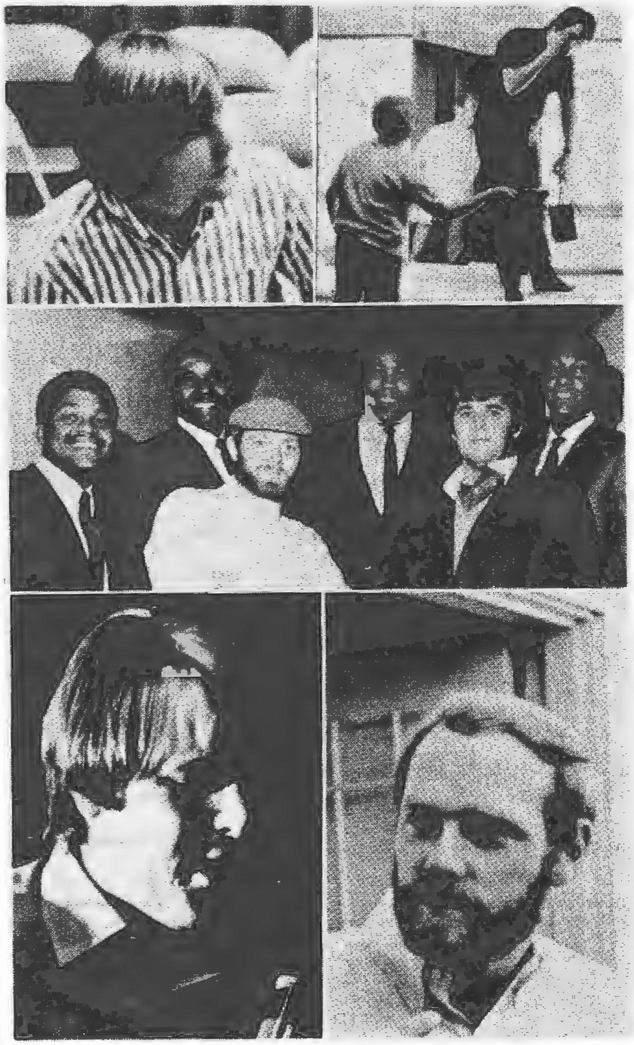
later this year, and of which it was said by Dennis, "In my opinion it makes Pet Sounds stink - that's how good it is."

I got a sneak preview of one of the tracks the previous night when Dennis played me a piano version of one track, "Child Of The Man", a cowboy song, and then gave me the throwaway line of the year - "And this is a prayer I'm working on for it!"



Back at the Hilton we sat around talking about things the Wilsons like, and for those who like lists - here's one: Tim Hardin, Graham Nash of the Hollies, Ferrari racing cars, Noel Harrison, making paper airplanes, fire engines, Indian stamping, Bobby Darin, karate, positive thinking, the Revolver LP, the Atlantic Ocean at night and green hills which you see from trains and can never run up.

Carl was beginning to get claustrophobia from being confined too long, so we took out an expedition to Carnaby Street to buy clothes. Carl entrenched himself in a boutique where he bought three trouser suits and a ring for his wife, while Dennis and I went off to see tailor Duggie Millings.

Back to the hotel, where a supply of LPs was provided, hot chocolate, coke and milk were ordered - and the night was talked away.

The Beach Boys are a success because they sing well, play well, live well and have a musical genius hiding in Beverly Hills writing for them - Brian Wilson! *(stay tuned for more in the next issue.)* ☐

On their last day in The Beach Boy dressing room at Hammersmith Odeon, bearded Mike Love was lying prone across the middle of the floor. His right leg was propped up against the dressing room table and his eyes were tightly closed as he repeated softly to himself - "I am co-operating - I am co-operating!"

Peter Whitehead, making his second film for BBC-1's "Top Of The Pops," collapsed into a chair and aimed his cine-camera at Mike, saying soothingly, "Now I don't want anything posed - just try to imagine I'm not here."

Mike opened one eye - "That's going to be pretty difficult," he said. "Y'see, you're sitting all over my ???!!!**! stage clothes!"

Dennis Wilson was zipping up his mustard-colored suede boots in an attempt to get out but was in a typically warm, friendly mood.

"I just love people," he said (he says it quite often). "We're delighted to be No. 1 on the British charts. I don't understand why everyone keeps on about 'Good Vibrations' being complicated, though.

"I don't call it complicated - I call it fun. We just want people to have a good time - we're recording music to make people happy.

"People seem to have got hung up on this fusion of classical and pop music. Really, our ideas are very simple. I remember Brian once listening to Beethoven's Symphony No. 4 and looking up afterwards, he said: 'You know, I've just realized I'm a musical midget.'.....You must excuse me, now, I have a Rolls Royce to catch."

The Rolls belonged to Andrew Oldham, of course, and ever since spotting it outside the Press reception at EMI Manchester Square, Dennis has been attempting to buy one.

Mike Love had struggled into a vertical position, found that small chimney, which he is disposed to call a pipe, and with a full head of steam was attempting to look in six directions at once for photographs.

He spoke to me about their experiences on the European half of the tour and the more recent trip to the North of England.

"Germany was fantastic," recalled Mike. "They really believe in security precautions out there. When we arrived at the airport, there were about 300 police to meet us - we just walked into the lobby, threw up our hands and surrendered. The people were real nice."

There are few things guaranteed to move Dennis Wilson in a physical sense, but one of them is Dick Duryea - a kind of human reactor on two legs, and when he goes "live," look out!

Dick with a hustle on sounds like his famous actor father, Dan Duryea, heading up a wagon train in a hurry. "Wow - when Dick gets bugged, he really frightens me," Dennis told me once, he "really blows up."

Mike found it difficult to account for his movements in the North but seemed to remember Manchester.

"I walked about the town in the pouring rain in my moccasins," said Mike, "Herman and Freddy came with us, and Lulu and we toured a few clubs."

Dennis returned at this point, complaining bitterly, "That nasty Andrew Oldham locked me in his car and forced me to drink whiskey," but he was smiling when he said it.

He sat quietly in a corner listening to the hubbub of conversation, and every now and then would scream, "Shut-up!" at the top of his voice, because it was what everyone else wanted to do and hadn't got the nerve, and it made him feel better.

Derek Taylor says that "Dennis is going through a thing rather like George Harrison did," which is interesting, if not crystal clear.

Cathy McGowan, Keith Moon & Bruce on R.S.G.

Al Jardine came bustling into the room looking for sandwiches and paused to survey his blond thatch in the mirror - he extracted a strand of hair and surveyed it despondently. I volunteered the consoling premise that all intelligent men eventually went bald.

"I'd rather be stupid, have hair and earn money," replied the astute Mr. Jardine.

Bruce Johnston was engaged in conversation with a woman journalist who wanted him to say how much he liked English girls and their fashion.

"Sure, I love English girls - they look real nice but I've got a Swedish girl with me." Which rather wrapped up that angle.

I learned from Mike Love that the next Beach Boys film being sent from the States for showing on British TV is all about a fire engine. The boys are shown in the station, asleep in beds. A bell rings and Brian Wilson slides up the fire pole.

The following shots show the Beach Boys tearing along the street to jump on the already rolling engine and the result, I am informed, is a riot.

Someone yelled, "Beach Boys on stage," and the well-known thermonuclear pile, Dick Duryea, went "live" and did a quick "head 'em up - move 'em out!"

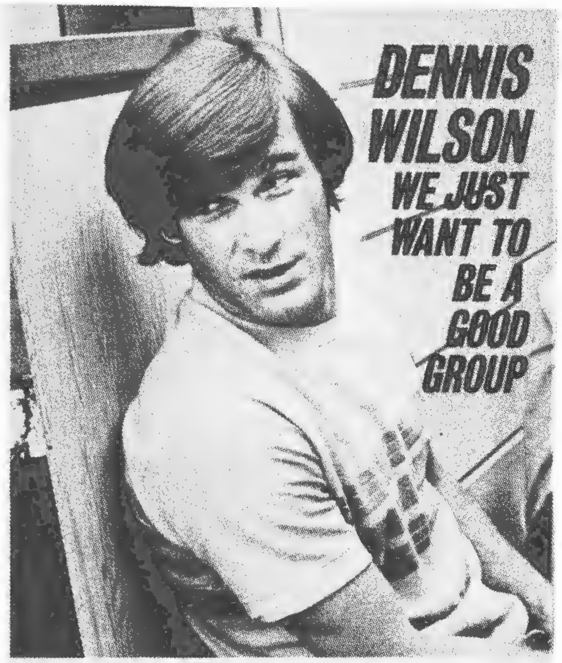
The Beach Boys filed out with Peter Whitehead wedged in the middle with his whirring machine, to face their last audience on this tour.

Before departing for a final, now almost traditional end-of-tour party at the London China Garden, Mike informed me they hoped to be back in the spring. As people and artists they will be most welcome. ☐

At the concert

At the concert that night at Finsbury Park Astoria we entered the stage door with Cathy McGowan and ran into Bruce Johnston wandering about back-stage

DENNIS WILSON WE JUST WANT TO BE A GOOD GROUP



Beach Boy drummer Dennis Wilson is, according to Brian, "The most messed up person I know. He's too nervous. He has to keep moving all the time. But he drives himself so hard." In the studio his antics often push Brian off the deep end, but remain a constant source of inspiration to the head Beach Boy. Often, the practical jokes and time-wasting manner of Dennis end up in a Beach Boy song.

Here, Dennis talks about his work with the Beach Boys, and remains quite calm over their recent success in England.

JD: I understand "Good Vibrations" was a long time in the works. What part did you play in the making of it?

DENNIS: People said it took a lot longer than it really did. Actually, it took about four months, but we didn't record every day and we didn't put in ninety hours. We went down one day and recorded the sound track and we didn't like it. So we did it over again in sections. The sound track was in different sections and we wrote it as we were recording it. As we finished one part, we were inspired to do another. It just kept building and building.

JD: Do you actually write music?

DENNIS: Yes, we all write, but Brian does 90% of it.

JD: You actually write notes?

DENNIS: Everything. Write and arrange.

JD: Did you do it right from the beginning of the Beach Boys?

DENNIS: We did everything.

JD: You're still recording your new album, aren't you?

DENNIS: Yeah, "Smile." It's going to be great. We're 50% done with it.

JD: How will some of those things compare with "Good Vibrations"?

DENNIS: Much better, comparing it to "Pet Sounds," which I think was a good album, an honest album. But it's 100% better than that. I think it's good anyway. You'll have to wait till it comes out and see for yourself. Musically it's new. It has a lot of refreshing sounds.

JD: Will there be horns on it?

DENNIS: Yes. We don't play the horns, of course. We got other musicians. We don't feel there's anything wrong with calling in other musicians as long as it makes the song sound right.

JD: What are some of the other percussion instruments you've played besides drums?

DENNIS: Vibes, piano, organ. I played organ on "Good Vibrations" in the section where it slows down. A musician played the theramin on the record, but Mike plays it on stage.

JD: The Beach Boys even produced everything from the beginning, didn't they? How did you manage to work that?

DENNIS: Yes, everything. We just wouldn't record unless we could do it all ourselves.

JD: Did you experiment with recording in the beginning?

DENNIS: Yeah, we played around a little. As you record you learn. In the beginning we couldn't afford to experiment. Studio time is very expensive. We did most of our experimenting at home.

JD: How would you say the Beach Boys have progressed musically?

DENNIS: As life progresses, so people learn. We've made the biggest advances in writing. You can't record unless you have a song. As life goes on, you learn a lot. It's the same here with the boys and Brian. He writes about his experiences in life. That's all you can write about. You can't write about things you don't know. That's what we're doing with "Smile." We have some great ideas in it.

JD: Will there be any humorous things in it?

DENNIS: There will be things that'll make people laugh, but they're good songs. They have beautiful backgrounds.

JD: Do you have any problem performing "Good Vibrations" on stage?

DENNIS: No. We don't have the horns, the cellos and other instruments, but it comes off like the record because we're emphasizing the rhythm, drums, bass, and organ.

JD: How do you protect your sanity from the undesirable aspects of the music business?

DENNIS: It's easy. We're so busy with our music we don't have time to get hung up with the big scenes. All we wanna do is make good music and be a good group. We don't have a lot of people around and we stick pretty much to ourselves. When we come home, we stay in our homes. Today is the first time I've been in town for a long time. I came down to buy some vegetables and stopped in to say Hi to Derek Taylor. We live up in the hills but no one knows where. We bought homes up there and we did a lot of remodeling.

JD: Did you notice any difference in British and American kids?

DENNIS: None at all except they sound different when they talk. They all react the same and they do the same things.

JD: Did it surprise you at all that you are so popular in England?

DENNIS: We heard a lot about it before we went over - obviously, or we wouldn't have gone over. We were surprised when we got there because we didn't think it would be that big. Derek Taylor helped us out a lot on that.

JD: How have you progressed as a drummer?

DENNIS: Well, I've been playing for quite a while, but certainly not as long as a lot of other drummers. If you play certain songs over and over, you're bound to become a good drummer. But I don't play the same songs over and over. In our live shows I can do as well as any other drummer. I've progressed mostly in creative aspects writing music that really feels.

JD: Do you write drum parts?

DENNIS: Of course, you have to.

JD: That wasn't done in rock and roll at one time.

DENNIS: No, it wasn't. Groups weren't into that. You have to write today or it won't work out. You can throw a lot of things into a melody, but it has to be on paper.

JD: Do you listen to any jazz drummers?

DENNIS: Yes I do. I like Gene Krupa's style. I like a lot of drummers, but I think my favorite is Hal Blaine, a West Coast session drummer. He plays a lot of rock and roll dates and he plays with us sometimes. He plays a lot of percussion things like tambourines and maracas which are terribly important if they're played right. If you listen carefully to "Let's Go Away For Awhile" and some of the other songs, you can tell that they're in there.

JD: What would happen if a rock and roll drummer played jazz patterns?

DENNIS: If you listen closely to the "Pet Sounds" album, you'll hear me playing jazz patterns. Some o
the things definitely aren't roc
and roll.

JD: Do you think the Beach Boy
have changed rock and roll rhythm

DENNIS: Yes. People who pla
some of our tunes say that - es
pecially on moving bass lines, fo
instance. Brian introduced goo
bass things. I think there are som
good drum things - feels.

JD: How do you feel about yo
surfing days? Does it embarrass yo
at all?

DENNIS: That was a clean-cu
wonderful, healthy sport. It sti
is. Obviously people who called ou
stuff "surfing music" didn't kno
anything about music. You tell m
what surf music is and we'll mak
a million dollars on it. Because n
one has ever had surfing musi
There's no such thing. Music i
music, period.

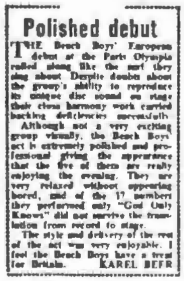
JD: At that time you liked Chu
Berry a lot.

DENNIS: Oh, of course. We sti
dig Chuck Berry. He's done a lo
He's made a lot of people millio
of dollars. The Memphis feel ha
been in 90% of Motown Record
If it wasn't for Chuck Berry, the
wouldn't be a Motown sound. .

JD: Do you prefer being on th
road or at home?

DENNIS: At home, of course, wi
my wife and kid. But I liked trav
ing immediately. We started trave
ing when we were young. I we
seventeen. It's a hell of an expe
ience for a young kid to trav
around the world. It was frighte
ing but it was fun. Now it
boring. ☐

Above, Dennis adds an "ooooooh," at the "Good Vibrations" session.

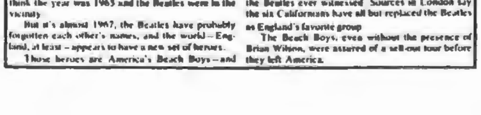


Polished debut

THE Beach Boys' European debut at the Paris Olympia rolled along like the surf they sing about. Despite doubts about the group's ability to reproduce its unique disc sound on stage their close harmony work carried backing deficiencies successfully.

Although not a very exciting group visually, the Beach Boys' act is extremely polished and professional giving the appearance that the five of them are really enjoying the evening. They are very relaxed without appearing bored, and of the 17 numbers they performed only "God Only Knows" did not survive the translation from record to stage.

The style and delivery of the rest of the act was very enjoyable. I feel the Beach Boys have a treat for Britain. KAREL BEER



Beach Boys Rate Riots On Their English Tour

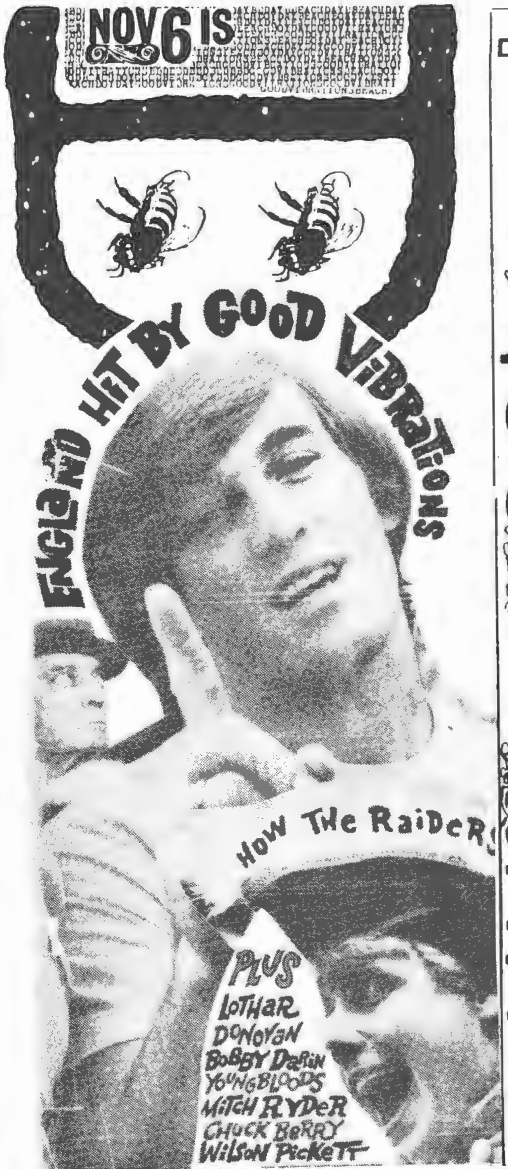
The way English crowds were reacting, you'd think the year was 1965 and the Beatles were in the vicinity.

But it's almost 1967, the Beatles have probably forgotten each other's names, and the world – England, at least – appears to have a new set of heroes.

Those heroes are America's Beach Boys – and they're receiving as riotous a welcome in England as the Beatles ever witnessed. Sources in London say the six Californians have all but replaced the Beatles as England's favorite group.

The Beach Boys, even without the presence of Brian Wilson, were assured of a sell-out tour before they left America.

/The Beach Boys have completely destroyed England with their recent tour there./The Mama's And Papa's and the Beach Boys are currently working very hard on their next albums. Brian Wilson is trying to out-do "Pet Sounds". /



THIS SUNDAY, NOV.6 IS BEACH BOYS DAY

AMERICA'S GREATEST GROUP ARRIVE AT LONDON AIR PORT FOR THEIR FIRST EVER BRITISH TOUR

BEACH BOYS BRING THERIMIN

THE Beach Boys will take their first electronic instrument to Europe. It's a "therimin," and has been specially made for them by a company in New York.

It was used most several years ago for the eerie effect in the Ingrid Bergman - Gregory Peck movie, "Spellbound," but hasn't been heard much since!

Says **Brian** (still working feverishly on the next LP): "When 'Good Vibrations' was forming itself in my mind, I could hear the therimin on the track. When it became obvious that this would be a single, I had our equipment manager order us a small, compact model so that Mike could play it on stage.

"He moves a lever up and down a scale—it sounds like a woman's voice. Or like a violin bow on a carpenter's saw. You make it waver, just like a human voice and . . . . well, it's groovey!"

• • •

BRIAN WILSON, working hard.

ARTHUR HOWES PRESENTS
the 'POP' music event of the year!

THE Beach Boys

From U.S.A. in person!

Concert dates!

November 6th—Finsbury Park, Astoria—6.0 and 8.30 p.m.
November 8th—Tooting, Granada—7.0 and 9.10 p.m.
November 9th—Leicester, De Montfort Hall—6.35 and 8.50 p.m.
November 10th—Leeds, Odeon—6.0 and 8.30 p.m.
November 11th—Manchester, Odeon—6.15 and 8.45 p.m.
November 12th—Cardiff, Capitol—6.15 and 8.30 p.m.
November 13th—Birmingham Theatre—5.40 and 8.0 p.m.

PLUS

LULU * DAVID AND JONATHAN

SOUNDS INCORPORATED

the GOLDEN BRASS

JERRY STEVENS

BEACH BOYS
arriving Sunday 6th Nov.
flight SK521 12.30 P.M.
at LONDON AIRPORT

Meanwhile . . . what's BRIAN doing back at base?

WHILE the Beach Boys are rocking Europe, BB-mastermind Brian Wilson, has not been resting on his and their laurels!

HOLLYWOOD
Tracy Thomas

This week Brian's working on the next Beach Boys' single, another adventure in pop music, called "Heroes And Villains," which will be, as the BB boss describes it, "a three-minute musical comedy. I'm using some new production techniques that I think will surprise everyone. I can't actually describe the effect—you have to hear it."

Brian's also working simultaneously on the next BB album, now entitled "Smile."

"This LP will include 'Good Vibrations' and 'Heroes And Villains' and ten other tracks," says Brian. "I've written them all in collaboration with Van Dyke Parks, who's been a studio organist in Los Angeles for ages—he also records on his own.

"The album will include lots of humour—some musical and some spoken. It won't be like a comedy LP—there won't be any spoken tracks as such—but someone might say something in between verses."

Brian's been in touch with one or the other of the Boys nearly every day, if not directly, then through one of the wives. "Carl and Dennis usually call Annie and Carol each day, and Mike and Al will call, say, every other day. They just can't believe how nice everyone is and how much attention they're getting.

"To tell you the truth, we were all worried about their reception. Especially since the records that have been such big hits in Europe have been the ones that are the most difficult to reproduce on stage.

"But I understand that the audiences are taking this into account and find the boys voices make up for the lack of violins and French horns. They are about the best harmonisers around, if I do say so!"

Before the Boys left, they made their first film for TV that they've had complete control over. "We're excited about it because it's a new medium for us."

Brian adds that "1967 should bring a series of surprises for everyone from the Beach Boys."

On sale Friday, week ending December 10, 1966 NEW MUSICAL EXPRESS *

New Musical Express

POLL SUPPLEMENT

All the 1966 results

WORLD MALE SINGER

1	**ELVIS PRESLEY**	**5835**
2	**Cliff Richard**	**4062**
3	**Gene Pitney**	**3502**
4	Scott Engel	2216
5	Tom Jones	1927
6	Paul McCartney	1574
7	Roy Orbison	1505
8	John Lennon	1329
9	Bob Dylan	1318
10	Jim Reeves	1024
11	Frank Sinatra	913
12	Mick Jagger	910
13	Otis Redding	728
14	Eric Burdon	439
15	P.J. Proby	378
16	Paul Jones	376
17	Andy Williams	287
18	Stevie Winwood	253
19	Buddy Holly	249
20	Tony Bennett	238
21	Ray Charles	235
22	Steve Marriott	230
23	Lee Dorsey	195
24	Georgie Fame	186
25	Matt Monro	170
25	Billy Fury	170

WORLD FEMALE SINGER

1	**DUSTY SPRINGFIELD**	**7000**
2	**Cilla Black**	**4321**
3	**Petula Clark**	**3279**
4	Brenda Lee	2862
5	Cher	1596
6	Sandie Shaw	1463
7	Tina Turner	1267
8	Dionne Warwick	865
9	Nancy Sinatra	864
10	Joan Baez	711
11	Barbra Streisand	540
12	Marianne Faithfull	526
13	Lulu	519
14	Shirley Bassey	479
15	Judith Durham	333
16	Francoise Hardy	265
17	Connie Francis	244
18	Doris Day	239
19	Nancy Wilson	199
20	Kathy Kirby	197

WORLD VOCAL GROUP

1	**BEACH BOYS**	**5373**
2	**Beatles**	**5272**
3	**Walker Brothers**	**2436**
4	Rolling Stones	2430
5	Four Tops	1781
6	Jordanaires	1564
7	Seekers	1269
8	Supremes	1261
9	Hollies	1069
10	Spencer Davis	908
11	Everly Brothers	905
12	Four Seasons	866
13	Shadows	817
14	Small Faces	781
15	Bachelors	777
16	Kinks	426
17	Manfred Mann	403
18	Who	303
19	Righteous Brothers	300
20	Sonny and Cher	276
20	Troggs	276

WORLD MUSICAL PERSONALITY

1	**ELVIS PRESLEY**	**4527**
2	**Cliff Richard**	**3600**
3	**John Lennon**	**3515**
4	Brian Wilson	3028
5	Bob Dylan	1931
6	Gene Pitney	1694
7	Dusty Springfield	1262
7	Scott Engel	1262
9	Mick Jagger	1231
10	Herb Alpert	983
11	Paul McCartney	980
12	Hank Marvin	765
13	Roy Orbison	741
14	George Harrison	732
15	Tom Jones	701
16	Cilla Black	467
17	Andy Williams	264
18	Frank Sinatra	233
19	Sammy Davis	232
20	Petula Clark	168
21	Duane Eddy	157
22	Ray Davies	144
23	Paul Jones	142
24	Val Doonican	140
25	P.J. Proby	131

BRITISH VOCAL GROUP

1	**BEATLES**	**7345**
2	**Rolling Stones**	**3507**
3	**Walker Brothers**	**3334**
4	Hollies	2232
5	Seekers	2118
6	Spencer Davis	1793
7	Small Faces	1648
8	Shadows	1640
9	Manfred Mann	1626
10	Who	1478
11	Bachelors	1300
12	Kinks	903
13	Troggs	404
14	Dave Dee, etc.	321
15	Herman's Hermits	296

BRIT. INSTRUMENTAL UNIT

1	**SHADOWS**	**15201**
2	**Sounds Incorporated**	**3003**
3	**Joe Loss**	**1122**
4	Rolling Stones	1095
5	Beatles	963
6	Spencer Davis	960
7	Manfred Mann	938
8	Sounds Orchestral	349
9	Alan Price Set	268
10	George Martin	211

BRITISH MALE SINGER

1	**CLIFF RICHARD**	**5998**
2	**Tom Jones**	**4011**
3	**Scott Engel**	**3411**
4	Paul Jones	2224
5	Paul McCartney	2200
6	John Lennon	2006
7	Mick Jagger	1992
8	Stevie Winwood	725
9	Eric Burdon	721
10	Val Doonican	506
11	Georgie Fame	503
12	Billy Fury	502
13	Steve Marriott	499
14	Mike D'Abo	470
15	Chris Farlowe	453
16	Dave Berry	446
17	Matt Monro	444
18	Ken Dodd	261
19	Reg Presley	237
20	Crispian St. Peters	232
21	Ray Davies	214
22	Adam Faith	203
23	Frank Ifield	196
24	Mike Smith	143
25	Wayne Fontana	140

BRITISH VOCAL PERSONALITY

1	**CLIFF RICHARD**	**5437**
2	**John Lennon**	**5106**
3	**Dusty Springfield**	**2947**
4	Tom Jones	2862
5	Paul Jones	1621
6	Cilla Black	1564
7	Scott Engel	1559
8	Mick Jagger	1350
9	Paul McCartney	1302
10	Val Doonican	625
11	Eric Burdon	566
12	Stevie Winwood	547
13	Steve Marriott	536
14	Billy Fury	486
15	Ray Davies	305
16	Chris Farlowe	263
17	Mike D'Abo	262
18	Georgie Fame	258
19	Reg Presley	247
20	Herman	244

THE BEACH BOYS' NO.1

NEW MUSICAL EXPRESS * On sale Friday, week ending December 3, 1966

NME POLL SENSATION

BEACH BOYS BEAT BEATLES

SHOW business will vibrate with the sensational news that the Beatles have been outvoted by the Beach Boys as the World's Outstanding Vocal Group! . . . . For the first time in the history of NME Polls, Britain provides the World's top three girl singers— Dusty Springfield, Cilla Black and Petula Clark . . . . Cliff Richard regains his British Vocal Personality title from John Lennon . . . . Two victories for Spencer Davis Group — but no successes for Rolling Stones. These are the 1966 Poll highlights.

The next Beach Boys' album, "Smile" and single, "Heroes and Villains", will make them the greatest group in the world. We predict they'll take over where the Beatles left off./

Had their emergence as the world's top group affected the six Californians? "The group was in good shape for what happened to them in England," said leader Brian Wilson, who didn't make the recent English tour.

It is very inspring," he added. "It's a great lift to the group."

Brian said the award would possibly affect the respect the group commands, but probably would not alter their recording and stage performances.

"But," Brian concluded, "the guys are getting stronger and stronger."

BRITISH R & B GROUP

1	SPENCER DAVIS	5878
2	Rolling Stones	5296
3	Eric Burdon & the Animals	2635
4	Alan Price Set	2407
5	Manfred Mann	2391
6	George Fame & Blue Flames	1631
7	Yardbirds	1110
8	Geno Washington Ram Jam Band	632
9	Kinks	465
10	Who	399

BEST TV/RADIO SHOW

1	"TOP OF THE POPS"	14639
2	"Ready Steady Go"	3729
3	"Presenting Elvis Presley"	878
4	"Saturday Club"	851
5	" Pick Of The Pops "	636
6	Radio London " Fab. 40 "	630
7	"Kenny Everett Show"	411
7	"Top 20" (Luxembourg)	411
9	"Countdown"	323
10	"Val Doonican Show"	317

TOP DISC JOCKEY

1	JIMMY SAVILE	8364
2	Simon Dee	6209
3	David Jacobs	4084
4	Kenny Everett	1635
5	Pete Murray	1625
6	Alan Freeman	1611
7	Peter Aldersley	536
8	Tony Hall	524
9	Mike Ahern	317
10	Tony Blackburn	288
10	Don Wardell	288

9

BRITISH FEMALE SINGER

1	DUSTY SPRINGFIELD	8486
2	Cilla Black	5377
3	Sandie Shaw	3508
4	Petula Clark	3490
5	Lulu	1635
6	Judith Durham	1029
7	Marianne Faithfull	1001
8	Shirley Bassey	823
9	Julie Felix	512
10	Kathy Kirby	499
11	Julie Rogers	363
12	Julie Andrews	200
13	Jackie Trent	166
14	Helen Shapiro	159
15	Millicent Martin	142

NEW DISC SINGER

1	STEVIE WINWOOD	5799
2	Chris Farlowe	4608
3	Mike D'Abo	3739
4	Steve Marriott	3635
5	Reg Presley	2864
6	Alan Price	2722
7	Crispian St. Peters	1873
8	David & Jonathan	1635
9	Gary Leeds	1530
10	Paul & Barry Ryan	1397
11	David Garrick	786
12	Neil Christian	438
13	Merseys	431
14	Cat Stevens	406

BEST NEW GROUP

1	SPENCER DAVIS	8856
2	Troggs	6783
3	Dave Dee, etc.	4106
4	Alan Price Set	2611
5	Mindbenders	1827
6	New Vaudeville Band	1765
7	Geno Washington	1709
8	Cream	768
9	Zoot Money	761
10	Overlanders	329
11	Pinkerton's Colours	288
12	St. Louis Union	262

BEST BRITISH DISC THIS YEAR

1	BEATLES "Eleanor Rigby"	4987
2	WALKER BROTHERS "The Sun Ain't Gonna Shine Anymore"	4329
3	SPENCER DAVIS "Gimme Some Loving"	4282
4	DUSTY SPRINGFIELD "You Don't Have To Say You Love Me"	4275
5	CLIFF RICHARD "Visions"	2783
6	SMALL FACES "All Or Nothing"	2700
7	CHRIS FARLOWE " Out Of Time "	1006
8	BEATLES "Yellow Submarine"	934
9	TROGGS "I Can't Control Myself"	911
10	KINKS "Sunny Afternoon"	

Beach Boys Tops In English Polls

If English popularity pollsters have anything to do with it, the number one group in the world is right here in the United States.

An unexpected victory for America's Beach Boys came after English voters chose the Californians ahead of their own Beatles and Kinks.

World's Top

But while the British publication conducting the poll allowed its country doesn't at present possess the world's top group, it predicted the Beatles are well on their way to recapturing the position.

Still, vote tabulations indicated the Beatles have a good way to go before replacing the Beach Boys.

Behind the Beach Boys, Beatles and Kinks, the voters chose the following: the Small Faces, the Walker Brothers, Dusty Springfield, Cilla Black, Dave Dee, Dozy, Beaky, Mick and Tich, the Spencer Davis Group and the Troggs.

The poll, however, may not be as accurate as it appears. The Rolling Stones were listed only as the number 12 most popular group in their native land.

The poll proved two things: groups are still the most dominant force in pop music and the Beatles are still holding their own.

The poll, taken weekly and tabulated on a basis of 30 points awarded the No. one position, 29 points for the No. 2, and so on, down to one point for No. 30, rated the Beatles No. 24 at the end of June.

'Revolver'

The publication said the impact of the Beatles No. 1 hit, Revolver, was the dominant factor boosting the group's popularity.

In a rating taking in the United States, meanwhile, the Beatles have a massive lead over the Lovin' Spoonful. The Rolling Stones are third, followed by the Mama's and Papa's and Simon and Garfunkel.

/According to a British poll, Elvis is #1 male singer and the Beach Boys are #1 vocal group, beating the Beatles./

BEACH BOYS MOVIE

A 24-minute colour film " The Beach Boys In London " has been edited and is being offered to TV and film companies by Immediate Music, who publish the Beach Boys' songs in Britain.

The movie was made during the American group's British stay in November, and in addition to interviews with the Beach Boys includes part of their performance on stage at Hammersmith Odeon.

NEW MUSICAL EXPRESS * On sale Friday, week ending December 10, 1966

Top winners say thanks

The BEACH BOYS sent this autographed, pictorial " thanks " from Hollywood this week.

Best wishes and many thanks from THE BEACH BOYS. 1966.
Bruce Johnston
Dennis Wilson
Mike Love
Brian Wilson
Alan Jardine
Carl Wilson
To the New Musical Express — LONDON —

It's Beach Boys Over Beatles: Reader Poll

LONDON—The Beach Boys, crowning the re-emergence of American artists in the British charts following the domination by British talent since 1963 by astonishingly beating the Beatles in the annual reader poll conducted by the 250,000 circulation U.K. consumer pop weekly, New Musical Express.

In the world's outstanding vocal group section of the poll, the Beach Boys outpointed the Beatles and all other British groups. The result—based largely on a teen-age consumer response—was possibly influenced by the U.S. group's chart top success with "Good Vibrations" at voting time, whereas the Beatles have not had a single release since early August. In addition, the Beach Boys had just toured Britain, while the Beatles have not toured here once this year.

The sensational success of the Beach Boys, however, is being taken as a portent that the popularity of the top British groups of the last three years is past its peak. The Beatles failure to secure top place in the world section was matched by the Rolling Stones' conspicuous failure to capture a top placing, being beaten in the British rhythm and blues group section by Spencer Davis.

But on the distaff side, the British girls for the first time took first, second and third places in the outstanding female singer section, with Dusty Springfield winning the tale, followed by Cilla Black and Petula Clark. Elvis Presley beat Cliff Richard as both world's outstanding musical personality and outstanding male singer.

The Raiders even copped a few Beach Boy "Good Vibrations" for "Good Thing" and "Oh! To Be A Man."

BEATLES BEATEN!

Beach Boys take over as number one vocal group in new poll

STAND by for some pop-shattering surprises in Record Mirror next week when we announce the results of the 1966 popularity poll. Virtually every single section has some eyebrow-raising verdicts from the thousands of reader-fans who took part.

Shocks? Well, how about the Beach Boys beating the Beatles to top spot in the World Male Vocal Group section? The margin was narrow, but nevertheless decisive. Beatles top in the British group section, of course, but there's still a shock result with the Small Faces edging the Rolling Stones down a peg in this department!

Cher has ousted a stack of class opposition to whiz in the World Female Vocalist section at second place — second to Dusty Springfield, a two-section winner by subtantial margins. That famous sex-symbol trumpet star Herb Alpert and the Tijuana Brass are runners-up to the Shadows in the instrumental section.

Obvious point: The Elvis fans have remained steadfast and true — as regards his singing ability, his sartorial elegance and his best-disc performance via "Love Letters". We also ran a section for the "worst-liked" record of the year and this has a few surprises too — but we'll keep you in suspense over that one.

Tom Jones has stepped up his challenge to Cliff's crown as top British singer, coming very close indeed to top spot. And the man who won the "most promising new singer" department is Chris Farlowe, quite easily — remember he had a number one hit to his credit when voting started.

The Dee-jays have come in for quite a shake-up, with James Saville, the well-known coal-digger, being the exception. And the producer of "Top Of The Pops" should be glowing with pride at the runaway win in the favourite radio and TV show.

Enough in that little lot to whet your appetite? Then make positively, absolutely sure of your copy of Record Mirror next week — we'll be printing the actual voting and giving the fullest of lists in each section.

Of course, there were the usual "rigging" attempts. Fortunately, the company which handled the analysis and counting are experts in this field. They can spot phoniness a mile off. And the fans of one group who actually filled in votes using carbon copies to save time — they stood no chance. And the devotees of a certain girl singer who filled in a stack of votes in the same handwriting and posted the letters in the same post-box at the same time . . . no chance once again!

However, this authoritative popularity poll, eagerly awaited by the whole pop industry, has now been finalised. And checked and double-checked. Don't forget — it's in next week's issue.

PETER JONES

● BEATLE PAUL, setting a new line in fashion with snazzy striped pants, on arrival back in Britain from America.

PAUL drops in at a BEACH BOYS recording session

CHRISTMAS IN APRIL. PAUL McCARTNEY came to Los Angeles by stealth by night in FRANK SINATRA'S shimmering Lear Jet and was gone before half the city knew he'd been which is not to say he went unnoticed.

Word of mouth had him in every club on the Strip, with rumours of RINGO flying in a day later and GEORGE planning to follow with RAVI SHANKAR, but the reality was just Paul and dear old pal MALCOLM EVANS having a gentle 36 hours in LA (en route between Denver, Colorado and London).

Paul went to a BEACH BOYS session which is not something that happens to everyone who hits town nor is it something that happens to the Beach Boys every night nor is it every night the Beach Boys make a single.

They did when Paul was there though and maybe it was not an accident that it was finished that hothouse night. This single for which many of us long, not excepting the Beach Boys who would have chosen the word "ache" rather than "long" had they been writing this column as in a way they are, for there is no news this week more cheerful than the Beatle-Beach Boy rapport unless it be two meetings between Paul and PAPA MAMA, JOHN and MICHELLE with BYRDS CROSBY and McGUINN present at the first domestic encounter and BRIAN WILSON in attendance at the next.

Somehow it was like Van Gogh meeting Constable meeting Turner meeting Rembrandt in a time machine fuelled by a compound of adrenalin and dexedrine in unequal parts depending on the necessary speed.

Paul in LA was as easy and open and settled as a child at play.

He has, and not without conscious thought, reconstructed his attitudes to eliminate anger, intolerance, malice and spite (and as there was never any envy, greed, sloth, or hatred, nor was there any of the pressure which might induce lust).

Paul McCartney, free of any of the deadly sins, lopes with superb elan through a world which for the most part rejoices in his belonging to it.

(The same goes for Mal Evans, a very beautiful product of an incomparable scene.)

Paul was very happy about the impending album; who can bear to wait to hear it? So little else bends the ear nor blows the mind as a Beatles LP. Parallel in the old days was the next episode of David Copperfield breathlessly anticipated from the English Channel to the Americas.

Any fine album is an adornment to one's four-walled entrapment. The worst thing I heard anyone say last year came from an income tax collector I was trying to bribe with free albums. "No thank you," he said. "I don't have a record player in my home, you understand."

Well, where were we vis-à-vis the Beach Boys? What I am really doing is stalling because I cannot find a facile way to tell you that the most famous single not to have been recorded is not yet recorded.

In other words, and to make the longest record ever made very short a tale, "Heroes and Villains" is not going to be a single. It is however going to make history as the one of ones that got away. The talk now is that it will be an album track on "Smile," the also famous album also not yet complete.

Please understand that the Beach Boys delays with product are the result of painful self-criticism. The mirrors into which Brian Wilson looks for reassurance are not always kind. Sometimes there is no reflection at all. His view is that "Heroes and Villains," at present, is tormented with over-elaboration and a score of second thoughts, cruelly chipped from his bump of caution. It was ever thus with great men.

Title of the new single "Vegetables" (the spelling may be wrong) a light and lyrical day-to-day green-grocery song on which AL JARDINE sings a most vigorous lead. The other side is wonderful which I only heard improvised at the piano with the boys humming the theme for Paul.

At any rate, they will be ample samples of the best of the new Beach Boys stock-in-trade when next they come to Britain to show again why they were voted where they belong.

I am in San Francisco today . . . It is a delightful city and it takes a benignly down-the-nose view of Los Angeles which is easy to understand if hard to live with if one lives in Los Angeles as I do when I'm not in the house which is just "home" and no more of LA than it is of Darlington or Croydon or Llangollen.

LOVIN' SPOONFUL have a new single called "Six O'Clock" which is the talk of the city and rightly so though the group have lost favour with the hippies for reasons which I'm not allowed to explain and it's only gossip anyway.

ANDY WILLIAMS has made a lovely track of "I Wanna Be Free," the very musicianly piece by TOMMY BOYCE and BOBBY HART first recorded by MONKEE DAVID and the other three faves.

SINATRA and his daughter kept the Monkees out of the No. 1 spot. They'll get in this week, however, and in the meantime the

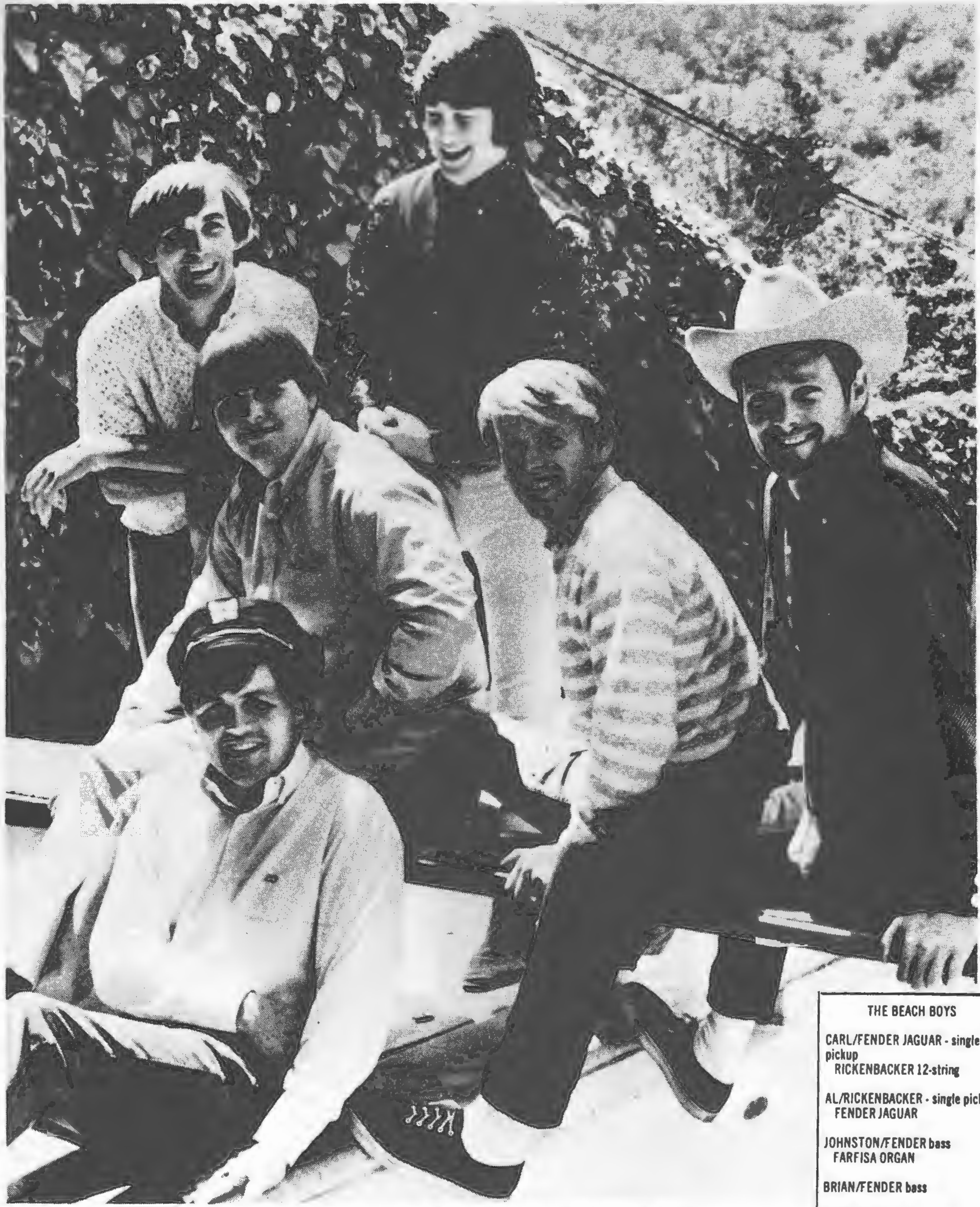
drag people are sayin
to show that the
stands to reason fair
can show the young
like - experience -
teach - these - spotty
lesson.

The pop festival
shape. Beach Boys,
Garfunkel, Ravi Sh
and Papas, Petula C
Warwick, Byrds,
field.

NEW BEACH BOY DATE

An extra concert at Hammersmith Odeon has been added to the Beach Boys' British itinerary. It is to be held on November 14. The extra venue has been included as a result of the huge demand for tickets.

. . . British teens complaining that the **Beatles** are trying to sound like the **Beach Boys**



Beach Boys Lift Beatles' World Crown

SITTIN' ON TOP OF THE WORLD IN 1966
...all six Beach Boys into "Good Vibrations" by the pool...
top row: Brian Wilson second row: Dennis Wilson, Carl Wilson, Al Jardine, Mike Love
bottom row: Bruce Johnston

THE BEACH BOYS

CARL/FENDER JAGUAR - single pickup
RICKENBACKER 12-string

AL/RICKENBACKER - single pickup
FENDER JAGUAR

JOHNSTON/FENDER bass
FARFISA ORGAN

BRIAN/FENDER bass

DENNIS/LUDWIG drums and RODGERS

All play FENDER showman amplifiers

Number One in the World!

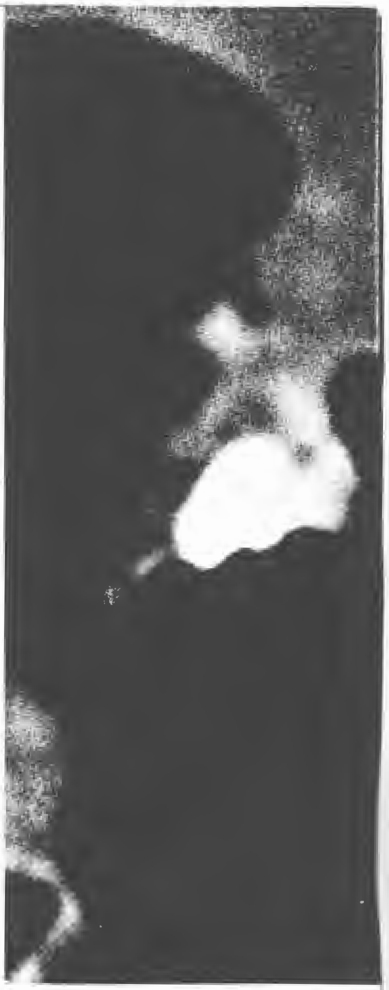
The Beach Boys have indeed come a long way from the California surf; they are now the Number One Group in the World, according to the English publication, New Musical Express, and public opinion — and they have been the Number One American recording group for years.

These photos were taken in England, scene of their greatest triumph to date, where they return soon — in May.

PHOTOS BY JOHN KELLY

The triumphant aliens: the Beach Boys pause near a centuries-old English farmhouse (opposite page) while on tour there last December. An intense Dennis Wilson (top) is complemented by Carl's calm (left). The "Good Vibrations" generated by the Beach Boys in concert and on record established them as a sell-out act, a several-million-record-selling group, and one of the world's most talented and creative musical organizations.

THE BEACH BOYS had a barrage of about 50 photographers waiting for them at E.M.I. House in Manchester Square, London. They arrived in two Mini Mokes. According to the report issued by the Press Office they are not only America's top group but they are also tops in Russia. In 1966 with international hits like "Sloop John B" and "Barbara Ann' they became the top male American group in Western Europe and in Japan and the Philippines. Now they find that they are the most popular and frequently mentioned American Vocal group among Russian teenagers.



Dennis (left, opposite page) is seen framed in the rustic setting of the farm house, Al (twice, both left) and Dennis captured candidly backstage. Later, Dennis, Carl and Al (below) do what it takes to make their music perfect—rehearse.

TRACY THOMAS GETS BOSS-MAN BRIAN WILSON

BRIAN WILSON Tells Why

By now the Beach Boys' story is familiar – how three brothers, a cousin and a friend became, with their first record over four years ago, America's most popular group. They have spread the "West Coast" sound across their own country and around the world. But what sort of people are the Beach Boys off-stage, out of the short-sleeved, striped shirts, behind the carefree, clean-cut image implicit in their name?

What are these eminently successful and quite rich young men really like to one who knows them well?

There is no one who knows the inside story of the Beach Boys better than Brian Wilson himself, the big brain of the group, who has never written and produced a record flop.

I found the brilliant, thoughtful boy in a reflective mood recently, and what resulted is the following character analysis – perceptive descriptions of all the other members of the group (and revealing, incidentally, a good deal about his own personality), all in Brian's own words.

"Mike is the most completely extroverted person I've ever known. He's a great emcee. Al has the greatest most sincere smile in the world. Dennis is the most messed up person I know. He's too nervous. Carl is completely at peace with himself and the world. Bruce is very bouncy and hams it up. Mike has a dry humor and Bruce's is wet. The guys really like him."

TO TALK ABOUT THE OTHER BEACH BOYS

He Likes The BEACH BOYS

Mike Love, lead singer. "Mike is the most completely extroverted person I've ever known. It's absolutely fantastic. It will keep him from being very creative.

"To be creative you have to think about things and ways to express them. Mike's too busy being involved in human relationships to sit down and consider them and put them into music.

"He couldn't stand being alone long enough to write something.

"He's a great emcee--very underestimated in that field. In fact, I think he's pretty generally underestimated, but the day will come when *everyone* will appreciate him."

Carl Wilson, lead guitar. "Wow, I can hardly express the great admiration I have for Carl. He's the most truly religious person I know. He's completely at peace with himself and the world and he radiates this.

BriAN it's like this with the Beach Boys. pg 14

"People say he's the one who keeps the group from going at each other's throats. It's true -- he can spot a rough situation and avert it before you knew it was there.

"It makes me rather unhappy that I'm only realizing his worth now. You know how teenage boys treat kid brothers. But now, after all those rough years I discover how much we have in common and how much I respect him.

"He's also our best musician. He's starting to write songs and they sound good -- he's still young and I think he'll really expand as he grows older."

Al Jardine, rhythm guitar. "The thing I always think of about Al is that he has the greatest, the most sincere smile in the world. Especially in this business, and in Hollywood, with all the starlets, you see the phoniest smiles.

"But when Al grins, you know it's there! He keeps his opinions to himself all the time. Not because they're not good, but you see, he's not a member of the corporation. *(The Wilson brothers and cousin Mike set up a corporation years ago which handles the group's monetary affairs, etc.)*

"It makes him feel left out and not really at full member of the group, so he doesn't want to force himself or his opinions on us.

"But this feeling is only on his side. As far as the rest of us are concerned, he's got as much right as anyone to give an opinion.

"I wish we could convince him, but no matter what we say, he's always the same. That's just the way Al is -- he's never pushy.

"He's the least wild of the group because he's been married a long time, but he's a bit noisier than Carl. What a smile, though!"

Dennis Wilson, drummer. "Dennis -- oh dear! The most messed up person I know. He's too nervous. He has to keep moving all the time. If you want him to sit still for one second, he's yelling and screaming and ranting and raving.

"I really worry about him. He's going to drive himself -- or everyone else -- crazy. The girls love him, go crazy over him -- he loves it. He's legitimately girl-crazy.

"I think he'd fall apart if they stopped screaming for him. But he drives himself so hard. He loves all kinds of sports. He can't keep quiet or immobile for a second.

"It's like everyone else is on 33½ rpm and he's on 78. I only hope he'll grow out of it as he gets older. I pray for Dennis a lot."

Bruce Johnson, bass guitar. The "6th" Beach Boy who now records with them and takes Brian's former place at all concerts. "I'm afraid I only know Bruce superficially. Of course, I've never been on tour with him or performed with him.

"He's a friend of Mike, who suggested him as my re-

(Continued on next page)

(Continued from last page)

placement. The guys really like him. I only see him at recording sessions.

"He's very bouncy, effervescent. Hams it up a lot. Where Mike has a dry humour, Bruce's is well

"I mean, you can tell when he's going to do something funny. But he's very even tempered, which is a good thing when you're recording.

"I think he might have a slight inferiority complex – nobody's really that bouncy and energetic. He's a very likeable person.

"I'd say Dennis is the hardest to get along with, then Mike, me, Al and Carl. Bruce is down at the bottom, too. It's surprising how long it took for us to have some real understanding of what each other is really like.

"But months of being together forced us to make the effort or we would have broken up.

"You have to learn to understand and accept each other, and to get along with each other if you're traveling and performing and recording together ten months out of the year.

"I'm glad we came out sane and happy." ☐

By now, Beach Boys' marriages are well known, but we'll tell on them too. Brian married his girlfriend Marilyn. Dennis married Carol who had a 4-year-old son by a previous marriage. Mike married Suzanna after a 6-week courtship. Carl is married to Annie, the sister of Billy Hinsche (Dino, Desi and Billy). Unattached Bruce Johnston poses with his mom. Al Jardine's wife is Linda

THE BEACH BOYS' NO.1

He's an outdoorsman, a speed fiend, a man of action. Dennis Wilson is the Beach Boys' number ONE!

It's 1 a.m. and the lights of the American Airlines' jet are dimmed. The Beach Boys are tired. They've just performed the last of a month's arduous tour of the States and now they're on their way home to Los Angeles.

No-one talks. Some try to sleep.

Suddenly they are interrupted. It's Dennis Wilson—wide awake.

"Hey, fellas. Interested in some fishing? They'll just be biting about 4.30 a.m. We could pick up my boat when we land and be at the Ocean by then. Or maybe Lake Arrowhead or . . ."

Before he can go any further, Al Jardine and Mike Love are saying in unison: "WE DON'T LIKE FISHING, Dennis! We've been through all this before and most of all we're tired!"

They smile at each other as Dennis huffily stalks off to his seat. They know he's tried everyone else.

He'll go fishing just the same. On his own.

And Dennis—the outdoorsman—will fish either for deep-sea shark or marlin in the Pacific, or sit in the quieter atmosphere of the blue waters of Lake Arrowhead for smaller game.

Dennis Wilson is a man of many enthusiasms.

On Sundays, when he's not on tour, Dennis puts on helmet and overalls and drives his specially-built Cobra on a strip in the San Fernando Valley, at speeds up to 160 m.p.h.

It's a small race meeting and he always wins. Look at his trophies and his Cobra!

Sometimes he'll hunt the forests of Northern California. He wears a camouflage outfit and bush hat and sets off alone.

Always, Dennis' personality demands ACTION!

He owns three horses which he stables at his home in the Hollywood Hills.

He has a speed boat complete with waterski-ing and scuba diving gear.

He is expert at all of these activities.

And the quieter side of Dennis is his tender love of animals. He has four dogs. He trained two otters, usually wild, as pets. He has a skunk which he is now trying to train also.

Dennis Wilson, as you will see from our exclusive colour pictures overleaf, is the Beach Boys' number one pin-up. • • •

A PEACH OF A BOY

BRIAN WILSON

pop think in

'More and more kids are thinking love and peace and friendship'

PEACE
Relative peace must be nice in New York.

FEAR
Not knowing what to expect is the only reason for fear.

DRUNK
I don't know anyone who gets drunk. In fact, I haven't been drunk myself for three years. There's no point in it. It isn't really fun. Why bother?

HONESTY
It's great and groovy and kicks all rolled into one big mind-blower. No one should be without it.

SUICIDE
It only makes things worse. You can't solve anything by killing yourself. I mean, things can always get better, but if you're dead, they may not.

WATTS
It's only four miles from my original home, where my mother still lives. We didn't panic — she just didn't go outside the house.

CRIME
Very consistent.

POLICE
They're nice men, I think.

KOREA
I was about 11 years old and primarily concerned with baseball.

JUVENILE DELINQUENCY
There seems to be a trend toward non-violence today. More and more kids are thinking love and peace and friendship, instead of hate and spite.

SCHOOL
I wonder how much longer school will be compulsory? Very soon, I think, education will not only be free-form, but free for the taking or leaving.

TIME
Time is fine when it's in cadence.

STEREO
I can't enjoy stereo much. I'm deaf in one ear.

EAR
The right one.

DRUGS
An underground train.

PATRIOTISM
Beer and brass bands

HYMN
I think I can write one someday.

ORGAN
My dad gave me a pipe-organ for my birthday—that's what I'll write the hymn on. Or at.

DOOR
The door has been opened to a whole universe of experience ,for me.

NEWSPAPER
I don't read the newspapers too much because they depress me.

SWIMMING POOL
I have just rediscovered the delights of swimming. I'm completely turned on to swimming pools again. For a while, they bored me. Now I take a swim once a day and I'm completely healthy.

ALBUM
Our next album will be better than "Pet Sounds". It will be as much an improvement over "Sounds" as that was over "Summer Days".

RECORDING STUDIO
My recording studio has become a castle, with a wing for everyone.

TELEVISION
Someday I want to make commercials for TV—with a new twist.

DRUMS
Someday I want to write a symphony for drums.

HOLLYWOOD BOWL
The sound men at the Bowl are not rock 'n' roll sound men. I would advise people who want to play there and sound good, to change their plans or plan their changes.

SURFING
It's a very challenging sport. I've never been able to meet the challenge.

LYRICS
Let's make them all free form, so we don't get hung up on making rhymes.

DRUG SONGS
There are myriad drug songs on the pop music market today. I don't know which they are.

MIRROR
Have you tried the mirror technique of the subconscious? I'm reading a book about it—I'm fascinated by the mind and hypnosis and things like that.

CAR
One day everyone will sit up in his car and fall out to the groovy sounds of cartridge tapes. Do I sound like a commercial?

SUCCESS
Came very easily to me, professionally speaking.

GLASSES
I would recommend that everyone who gets eye strain when they read go to an optometrist and get reading glasses so that they can read more and longer. This is what I did, and I really do think everyone should do it.

RAIN
It's purifying. It cleanses the earth and help things grow. It's spiritual, too.

AUTOGRAPHS
I would suggest to every girl who collects autographs that she has them analysed. Amazing revelations.

THE MOON
Funny you should mention that—I've been reading a book about moon deities and about how the moon affects women's personalities. Fascinating.

PUBLICISTS
Professional wordsmen.

THE Beach Boys are making vibrations

It took Brian Wilson SEVEN months to get those 'Good Vibrations'!

REPORTS that it took the Beach Boys three months to record and perfect their Brian Wilson-penned smash hit "Good Vibrations" are WRONG—it took the group no less than SEVEN months to put this incredible three-minute disc into the can at the recording studios they use in Hollywood!

The story began last April, when Brian was in Hollywood preparing for a Beach Boys instrumental session.

The basic plan for "Good Vibrations" began to go through his mind,

and work on the song continued for a few days. An instrumental track was completed after two long sessions. But the vocals weren't coming out right.

Eventually the song was shelved—and Brian turned his thoughts to the more immediate task of working on the "Pet Sounds" album. This took all of the spring to complete.

Then Capitol began asking for a new single, hoping it would be the "Good Vibrations" track Brian had told them about.

It took six more sessions and countless tracks before he was able to give them an answer—and the news was bad. The song simply wasn't taking shape.

Eventually Capitol decided to take "God Only Knows" from the "Pet Sounds" LP, and although this satisfied most people for the time being, Brian was still keen to reach perfection with "Good Vibrations."

Within the next few months he used no less than four studios, including Gold Star, home of the Phil Spector and Herb Alpert sounds. He reintroduced the theremin, the weird instrument first heard in the film "Spellbound."

He still wasn't happy, and he changed his mixing effects week after week. Then the track was out!

Then he started again. Then drummer Dennis Wilson was selected to do the lead vocal. Then, when the time came, he had laryngitis!

The story is a long one of toil, sweat and tears, but as time went by, the "Good Vibrations" track you see in this week's NME Chart was finally perfected.

EMI giving Beach Boys biggest campaign since Beatles....

Best '66 Single

1. GOOD VIBRATIONS (Beach Boys)
2. Sun Ain't Gonna Shine Any More (Walker Brothers)
3. Reach Out, I'll Be There (Four Tops)
4. Eleanor Rigby/Yellow Submarine (Beatles)
5. Love Letters (Elvis)
6. All Or Nothing (Small Faces)
7. 19 Days (Dave Clark)
8. Gimme Some Lovin' (Spencer Davis)
9. You Don't Have To Say You Love Me (Dusty)
10. Time Drags By (Cliff Richard)

New Musical Express POLL SUPPLEMENT for 1966

BEACH BOYS, CLIFF, SPENCERS

They deserve top praise — also Elvis, Dusty!

CONGRATULATIONS, the Beach Boys! Well done, Cliff Richard! Salutations, the Spencer Davis Group! Yes, these are the three names which deserve maximum praise from among the many outstanding achievements in this year's NME Popularity Poll.

Special applause is earned by Brian Wilson, the guiding light of the Beach Boys, who claims fourth rating.

Rarely, if ever, does a behind-the-scenes figure attain such widespread recognition. It's rather like voting Alf Ramsey the top footballer of the year! All the same, it underlines the tremendous current popularity of the American group.

....."Good Vibrations" first Beach Boys million-seller....

Great New Single!
GOOD VIBRATIONS
Capitol CL15475 Available 28th October

EMI

Talking 'bout Good Vibrations

"GOOD VIBRATIONS" did exactly that. It gave them to enough people to make it the winner record of the year.

It was, of course, the Beach Boys year anyway. The year in which, after an odd absence of their surfing, highly-American sound, a sound which had been going for them for years, they came up with THAT LP, "Pet Sounds."

It was a direct and fairly complex progression from the original Beach Boys sound and harmonies.

It still had a lot of the original simplicity and sweetness of lyric. Still a lot to identify with. But now Brian Wilson's songs had grown up and away a little bit from the high school and the fast car brigade.

From that LP came the "God Only Knows" and "Wouldn't It Be Nice" singles.

After that, there was no turning back for the Beach Boys. Their musical image was on the change.

Brian Wilson, locked in his house in the hills, put himself into "Good Vibrations." The single took some 30 weeks to get taped and sealed.

"Good Vibrations" became Brian Wilson's work of art. An example to all other groups that the public could accept a piece of pop music equally as engrossing and complicated as opera or classical work.

For the group, it has brought them world fame. But it has also ensured that every single following will be a labour of Hercules. And won't just be singing in the sun.

Beach Boys Latest To Earn Goldie

The Beach Boys were greeted with some nice news when they made their triumphant return from England this weekend. Their latest single, "Good Vibrations," has surpassed the 925,000 mark in sales and has thus become the biggest-selling single in Beach Boy history.

"Good Vibrations" has now outsold such big Beach Boy hits as "Help Me, Rhonda," "I Get Around" and "Sloop John B.," all of which were in the 900,000 category. If "Vibrations" continues its sales pace it will become the first million-selling single for the group.

THE BEACH BOYS

VARIETY

BEACH BOYS' GOLDISK VIA 'VIBRATIONS' SINGLE

The Beach Boys, who have been hot album artists for Capitol Records with six gold LPs, finally entered the golden circle for singles with their current "Good Vibrations" hit. Disk was released late in October and soared over the 1,000,000 marker last week, cueing Capitol to ask for RIAA gold record certification.

The Beach Boys are also approaching the 1,000,000 mark on two previous singles, "Help Me Rhonda" and "I Get Around."

Capitol Sales Splurge Paced By Beach Boys

HOLLYWOOD — "Good Vibrations," the latest single by the Beach Boys, has taken off faster than any previous Beach Boys single in their recording history, according to Capitol Records.

The Brian Wilson-penned tune racked up sales of 293,000 in four days of sales with an additional 100,000 copies back-ordered from customers, reports the company. Disk is number 10 on the Top 100 this week.

Also setting a solid sales pace are a trio of new albums . . . Al Martino's "This Is Love," which topped the 67,000 mark in sales after one week; "For Christmas This Year" by the Lettermen, with sales of 88,000 after one week; and Jackie Gleason's "How Sweet It Is," sales of 42,000 in two weeks—the largest two-week sale of any previous Gleason album. The LP is also part of a nationwide "How Sweet It Is" promotion.

Beach Boys Set Up Label

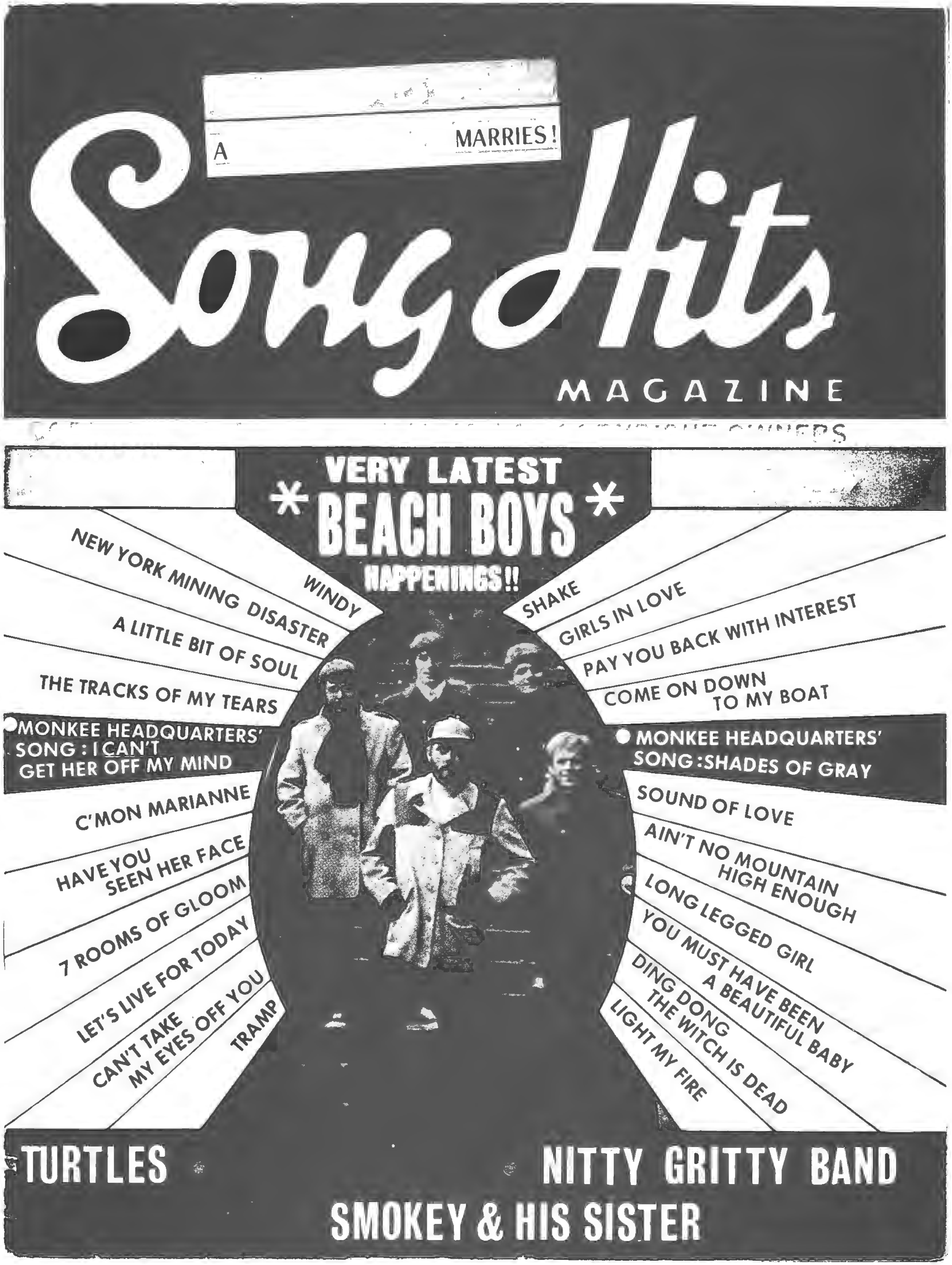
LOS ANGELES — Brothers Records has been formed by the Beach Boys with domestic and foreign distribution being sought. The vocalists will not cut for their own company which falls under the umbrella of Beach Boys Enterprises. They remain tied to Capitol. Brian Wilson will be executive producer for the teen-oriented company.

Over at Capitol, the group has just earned gold disks for the single "Good Vibrations" and for the LP's "Little Deuce Coupe" and "Shut Down," vol. II.

your award is . . . . .

AMPLY APPRECIATED AND
BENIGNLY ACCEPTED. IT WAS
CAUTIOUSLY ANTICIPATED BUT NOT
DELIBERATELY SOUGHT YET, SUBCONSCIOUSLY, IT WAS
EARNESTLY COVETED AND IT IS, IN ANY CASE,
FRIGHTFULLY NICE OF YOU TO VOTE
GOOD VIBRATIONS SINGLE OF THE YEAR.

We are the Beach Boys and we will see you in May and thank you



A MARRIES!

Song Hits

MAGAZINE

VERY LATEST

* BEACH BOYS *

HAPPENINGS!!

WINDY

NEW YORK MINING DISASTER

A LITTLE BIT OF SOUL

THE TRACKS OF MY TEARS

● MONKEE HEADQUARTERS' SONG: I CAN'T GET HER OFF MY MIND

C'MON MARIANNE

HAVE YOU SEEN HER FACE

7 ROOMS OF GLOOM

LET'S LIVE FOR TODAY

CAN'T TAKE MY EYES OFF YOU

TRAMP

SHAKE

GIRLS IN LOVE

PAY YOU BACK WITH INTEREST

COME ON DOWN TO MY BOAT

● MONKEE HEADQUARTERS' SONG: SHADES OF GRAY

SOUND OF LOVE

AIN'T NO MOUNTAIN HIGH ENOUGH

LONG LEGGED GIRL

YOU MUST HAVE BEEN A BEAUTIFUL BABY

DING DONG THE WITCH IS DEAD

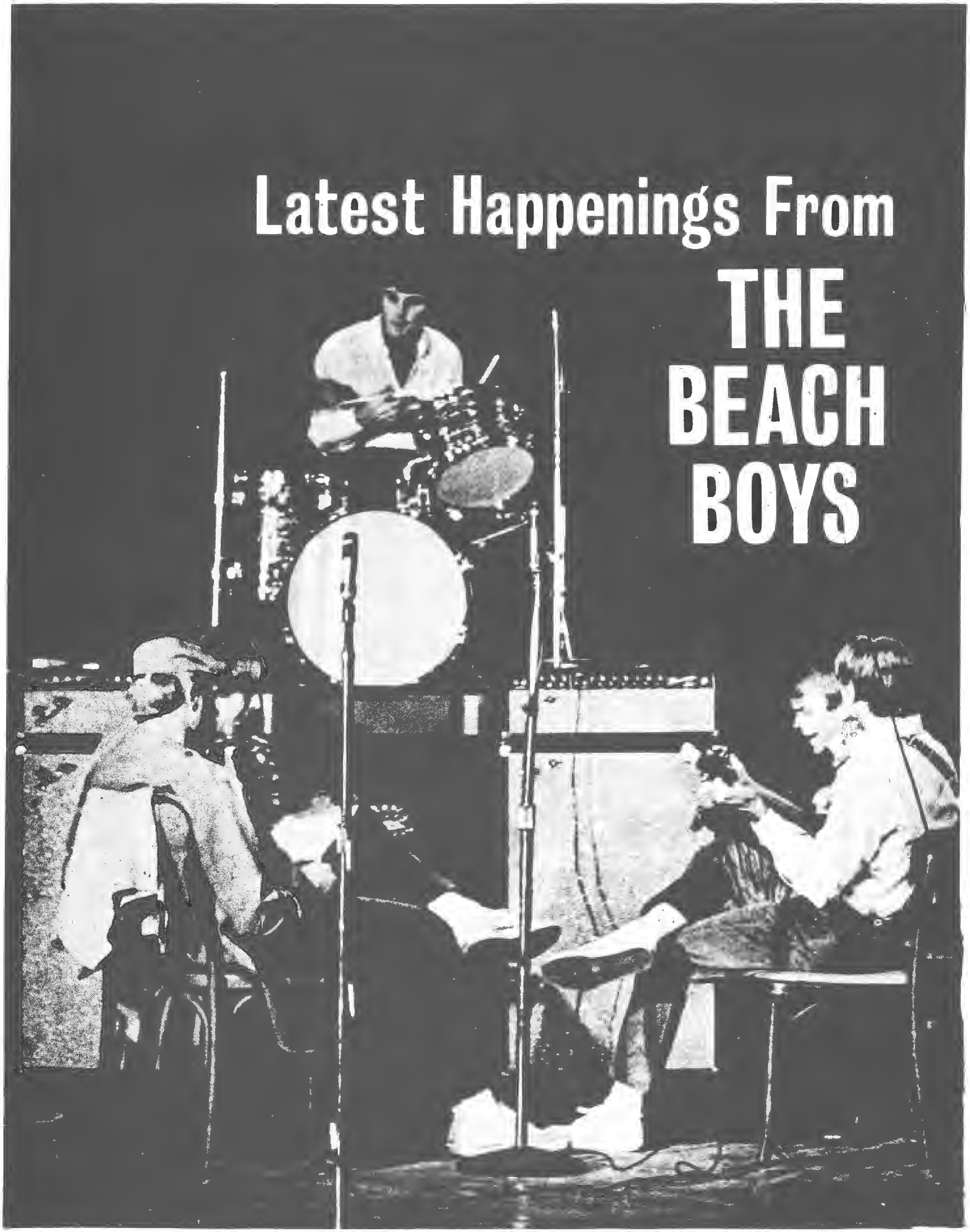
LIGHT MY FIRE

TURTLES

NITTY GRITTY BAND

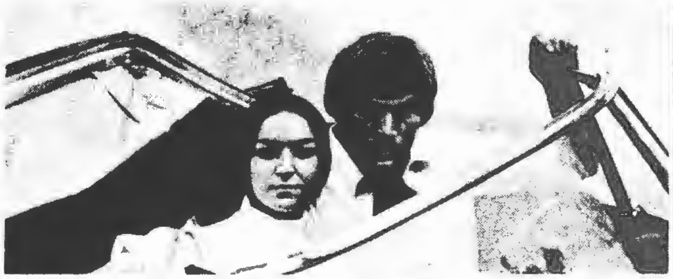
SMOKEY & HIS SISTER

Latest Happenings From THE BEACH BOYS



MIKE & SUZANNE

CARL & ANNIE



DENNIS & CAROL

AL & LINDA

NEW SINGLE: "HEROES AND VILLAINS"

The latest Beach Boys' single has been in the works for six months of writing, revision, recording and editing. It is the first collaboration between Brian Wilson and Van Dyke Parks, who are also writing the new album - "Smile."

The single "Heroes and Villains" is a long piece, probably five months in the final version, and features a number of new production techniques which were developed over months of experimentation.

"SMILE" LP FOR SPRING

The Beach Boys plan to welcome spring with a handsome new album called "Smile." The package includes an album size, twelve-page book of color photographs by award-winning camera artist, Guy Webster, and twelve songs by Brian Wilson and Van Dyke Parks.

Among the titles are "Wonderful", "Do You Like Worms?", "Vege-tables", "Surf's Up", "Cabin-Essence", "Wind Chimes", and a suite called "The Elements." The album will also feature the new Beach Boys' single, "Heroes and Villains."

BROTHER RECORDS FORMED

Brother Records, Inc., The Beach Boys' own recording company, has opened offices in Los Angeles at 9000 Sunset Blvd.

David Anderle, formerly director of his own personal management firm, has been named Administrative Head of Brother Records, and Nicholas Grillo, formerly with the Julius Lefkowitz Company, is Financial Administrator.

According to Anderle, Brother Records will attempt to "give entirely new concepts to the recording industry, and to give the Beach Boys total creative and promotional control over their product."

Brian Wilson will provide the creative direction for the label. Brian plans to sign artists whose performances and material are consistent with the caliber of the record production he has achieved with the Beach Boys.

BEACH BOYS TV-MOVIE PROJECTS - NEW PRODUCTION COMPANY

The Beach Boys are currently developing a television and motion picture production company operating out of the Sunset Boulevard offices.

The new company, Home Movies, will create properties for motion picture and TV projects to star the Beach Boys, with original music by Brian Wilson.

AWARDS

This year, the Beach Boys had more awards than any other American group in the history of pop music. The awards were as follows...

London's New Musical Express readers voted the Beach Boys Top World Group.

Germany's Bravo Magazine gave the Beach Boys the Bronze Statuette, previously held by Rock Hudson, Doris Day, and Sean (James Bond) Connery.

Disc & Music Echo newspaper in London tosses three awards to the Beach Boys: Silver Disc for "Good Vibrations" and "Sloop John B" (singles) and the 1966 Valentine Award for "Good Vibrations" as the year's best single.

In Ireland, readers of the magazine New Spotlight voted the Beach Boys the Best Group in the World and in America trophies were awarded by fan magazines.

Also, in the USA "Good Vibrations" earned the Beach Boys an RIAA Certified Gold Disc. And in the NARAS (National Association of Recording Arts and Sciences) awards the Beach Boys were nominated for (a) best performance by a vocal group (b) best contemporary recording (c) best contemporary vocalist or instrumentalist.

In Cannes, on the French Mediterranean coast, the MIDEM conference voted the Beach Boys Best-Selling American Group - an issue which was, in any case, not in doubt.

BABIES

It has been baby-time in three Beach Boy homes. Dennis' wife Carol recently gave birth to a daughter, Jennifer Beth. Al and Linda Jardine have a son, Matthew. Mike and Suzanne Love have a new daughter whom they have named Hayleigh Caine.

NEW HOMES

The boys are moving house: Mike has already signed the deeds to his - a modest 200,000 dollar retreat in Coldwater Canyon, Beverly Hills. This is Suzanne's dream house and Mike's decision to buy was taken suddenly during the group's 1966 tour of Britain. He phoned his wife at breakfast time, six thousand miles away, and said: "Go look at the house again - we'll buy it!" Mercury never flew so fast as Suzanne.....

Al and Linda are still looking for their next resting place. They – like Mike and Suzanne – have set their minds on Beverly Hills. Though they like living out at Manhattan Beach, it is a long way from the music scene and Hollywood. "It's good for the image," says Mike.●

BRIAN WILSON

PHOTOS BY GUY WEBSTER

Production genius, among other things

SMILE, BRIAN – AND PULL THEM STRINGS

Oh, the irony of it! English teens voted the Beach Boys the #1 group in the world, but then called them puppets in the hands of Brian.

Are they a group? Does it matter?

Brian Wilson is the most brilliant writer-arranger-producer in American popular music. If the sounds he creates on records cannot be produced by the five performing Beach Boys on stage, so what?

Let us not confuse the forms of art. Performing is the art of theater, but recording is the art of the New Music.

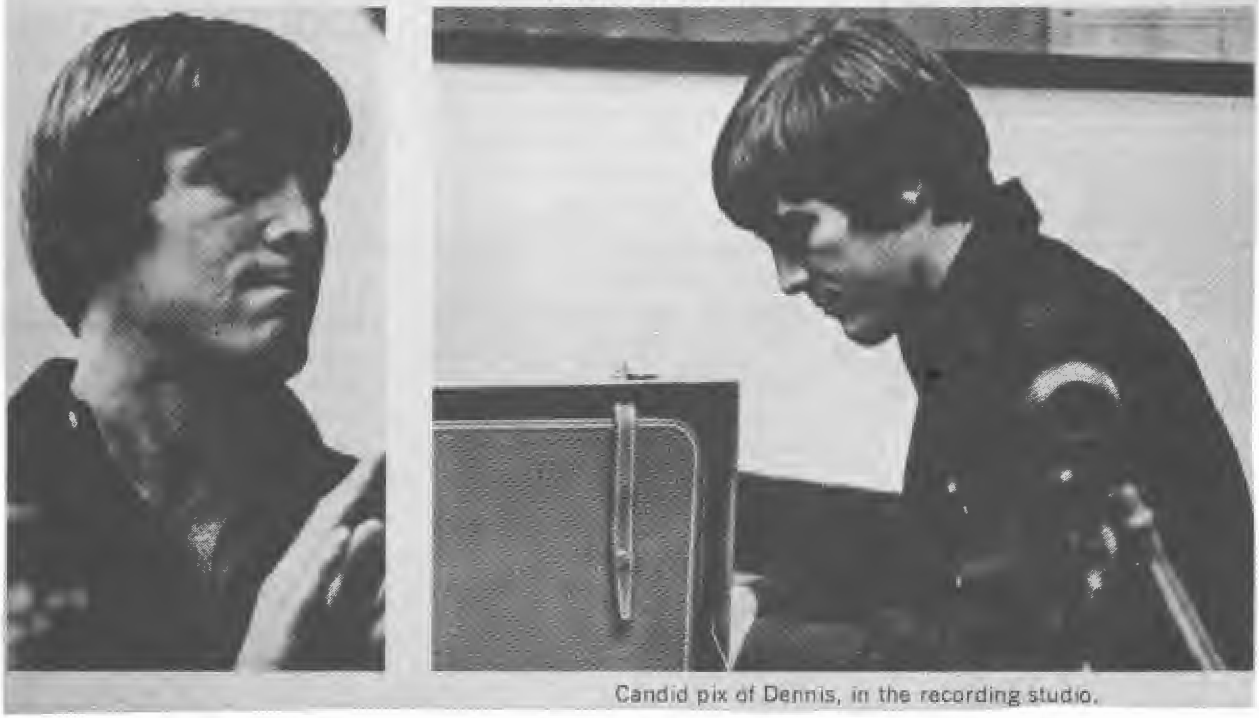
The other Beach Boys may not be too happy about where Brian is taking them, but we're smiling. Aren't you?

Brian, wistful chubby genius

Dennis, happy kid brother.

Fotos: Cyril Maitland

Brian in-the-round.



Candid pix of Dennis, in the recording studio.

"HERE WE GO!" The voice booms over the intercom system and the men spring into action. Saws chew up boards, nails are driven with hammers – the workshop is alive with sounds.

In the control room at Goldstar Recording studios in Hollywood Brian Wilson sits at the board chuckling. "Do you *believe* it!" He slams his hand down on the arm of the chair.

They believe it.

Brian Wilson is cutting an album. He wants the sounds of a workshop for background on one of the tracks. David Oppenheim, Emmy award winning producer of CBS documentaries on Igor Stravinsky and Pablo Casals, sits watching and listening. He believes it. Moments later he is out in the studio, tools in hand, banging and sawing away with the veteran studio musicians.

* * * * * *

"I have an idea, I'm not sure exactly how this is going to work, but we'll try it." Brian goes to his piano and signals Chuck, the engineer, to roll the tape. He plays a simple music box melody. The tape is run back. On a second track he adds some tinkles on the honky-tonk piano. For about half an hour Wilson goes over the same piece, filling the eight tracks with counterpoints, syncopated gates and notions.

"OK, let's hear it." Wilson in the control room, standing close to the center speaker, listens to the playback. He rushes to the board and supervises the throwing of switches and turning of knobs – more echo on the third track, a touch of reverb on the second honky-tonk overdub, this track dry and the other with more highs. Something happens to the sounds; they change, they move around and are transformed into a work of sheer beauty. Everyone in the booth has seen and heard the entire process.

How does he do it? The record makers want to know. Some volunteer their own answers.

Jim Dickson, noted folk, jazz and rock producer, and amiable manager of the Byrds: "Brian is not only an excellent composer and musician, he is probably the best engineer in the recording business. He knows the board like nobody does!" And he does, indeed, know the board . . .

It is a balmy afternoon in Hollywood. Brian Wilson comes into studio 3 at Western Recorders for an overdubbing session. In the booth his personal 8-track tape machine is ready to roll. In the studio an old, upright honky-tonk piano and Brian's beautiful black grand piano wait under the microphones.

"How did he do it?" they ask one another. Wilson stands at the back of the booth chuckling, he grabs a fire extinguisher off of the wall and aims the nozzle at his friend David Anderle. "All right David, this is IT, you've HAD IT!" WOOOOOOOSSSSSSSSSSSHHHHHHHHHHH! A blast of air cools David's face. Both men collapse giggling.

* * * * * *

It is a crisp, clear November night, and from Brian Wilson's living room, high atop Beverly Hills, the city glistens in patterns of light. Wilson sits at his piano. Jules Siegel, Saturday Evening Post's top music journalist, lies on the floor playing catch with Banana, Wilson beagle. Banana is indefatigable. Siegel has been throwing the ball for twenty minutes. His arm is tired. Banana could go on all night.

Wilson turns to no one in particular and speaks.

" 'You Are My Sunshine' can happen another way. Listen." He plays a mournful series of chord patterns while singing a sad revision of the song . . . . . . "You *were* my sunshine, my only sunshine . . ."

The next night he is back at Goldstar and a studio full of cellos, strings, and percussion performing those same poignant chords. There is no sheet music. There hasn't been time for that. Brian is doing the arrangement on the spot. He prefers to work that way – like Fellini on the set with no script, scurrying about whispering snatches of dialogue into his players' ears.

* * * * * *

O'Hare International Airport, Chicago, Illinois – It is one in the morning on a chilly, windy October night. Brian Wilson and an associate get off a jet flight from Los Angeles on their way to meet The Beach Boys on tour in Michigan. This is the group's final concert before leaving for the now-legendary visit to Europe, and Brian is going to run through one final work rehearsal to polish up the new songs which have been added to the concert repertory.

A cabbie, during the short drive to nearby O'Hare Inn, tries to explain the intricate and confusing set of boundaries which surround and join the airport grounds. The monologue was Pinter-Beckett with a touch of Chester Riley: Brian gets every second of it on his portable tape recorder which was hidden under a huge pea coat.

Safely inside of his hotel room Wilson listens to the cabbie's recorded voice over and over again, clapping his hands and laughing loudly.

"Now, THAT is humor. There is so much pretense and defensiveness in recorded comedy today. This man is truly, humbly funny. I want to take this sort of approach to a humorous record, maybe a radio show."

Does he ever stop working?

No.

* * * * * *

Back at Western Recorders on a Friday night. The Beach Boys are receiving heroes' greetings in England, and Brian is busy in the studio taking musicians through another of his track sessions. A few dozen takes see many changes and embellishments come to the piece. Finally Brian is satisfied with a take and sends the men home with warm thanks and encouragement. Now it is late and time for fun.

Brian and four friends sit in the darkened studio around an open microphone. Each person makes and repeats a sound which represents the "feeling" of underwater life to him . . . Brian softly whispers into ears asking for a variation here, a more pronounced rhythm there, soon the effect is created and Brian returns to the booth to mix the sounds with echoes and pitch changes to create a vocal Atlantis.

"This is an interesting direction. When the guys get back we'll try something similar."

There is a knock at the studio door. It is "Humble Harv" Miller, a Los Angeles disc jockey who has been upsetting the rigid traditions of top 40 radio programming by playing whole pop albums, 20 minute Dylan cuts and doing three hour tributes to Phil Spector, The Rolling Stones and The Beach Boys. Brian and Harvey are meeting for the first time. Two happy rebels shake hands and the mutual affection is instantaneous. Brian sits at the piano and plays Harvey his new single "Heroes and Villains." Miller is excited, "That is going to be the greatest record anybody's ever heard."

It is late. Miller hurries off to his car and Wilson to his.

* * * * * *

The Beach Boys are back from Europe, Thanksgiving has just passed and an awesome recording schedule faces them. The new album "Smile" and the new single "Heroes and Villains" must be completed by Christmas. Day and night and long weekend sessions are planned.

Mike Love, Carl Wilson and Al Jardine huddle around one of the big playback speakers at Columbia Records, studio A . . .

(Brian records all over town—Western, Goldstar, Columbia.) . . . twelve takes on one small section of background voices for "Heroes and Villains" have just been completed. Mike is not quite satisfied with his singing on a few bars. They go back into the studio. Over and over they re-record the difficult and complex harmony pattern until it is perfect. Then Brian takes them to the piano and teaches them more background to be overdubbed. The creative process here is as spontaneous as in the earlier track sessions. Carl has an idea and goes to the microphone alone laying in a lovely and funny little riff behind the choral effect.

The Beach Boys and their producer work together well. The communication is not limited to words, there is a profound spiritual rapport. They are tuned to one another and it shows up in the music.

* * * * * *

A long and arduous session is underway at Western. A brief break is called and as the musicians file out for coffee, Brian huddles in a corner talking to engineer Henry Lewy who is on a break from the Association's session down the hall. In a few weeks Henry will leave for India for six months of study under a great religious teacher. Brian has been attending discussion classes at Henry's house.

"Meditation is an important part of my life now. It is a great source of peace and energy." Brian has recently built a meditation tent filling a whole room of his large house. The tent is an oval with a puffed ceiling all made from a beautiful red and gold Indian print fabric.

* * * * * *

It is another night at Goldstar. A group of older musicians whom Brian has never met are there to perform on French horns. Five minutes after producer meets players, the men

BRIAN WILSON

CONTINUED FROM PAGE 17

are creating laughing effects and having conversation with their horns.

"It was just an idea I had, and I'm happy to see it works."

How does he do it? Somebody standing in the hallway asks.

* * * * * *

VEGETABLES.

Brian Wilson and master percussionist Hal Blaine meet eyeball to eyeball for a deadly game of pool. Blaine picks up his celery stalk, Wilson has his and with oh-so-careful english spins the radish off the tomato for game. Guy Webster is clicking off color photos nearby.

"I want people to turn on to vegetables, good natural food, organic food. Health is an important ingredient in spiritual enlightenment. But I do not want to be pompous about this, so we will engage in a satirical approach to the matter." Brian and Van Dyke Parks, his collaborator for the Smile album, write a funky, silly, joyous little ode to VEGA-TABLES. A young pop artist is commissioned to do a vega-table painting for the album, and the Wilson creative process continues.

* * * * * *

Brian sits in his bedroom playing the background track to "Heroes and Villains" for a reporter from New York. As the barnyard section comes over the speaker Brian leaps off of his bed.

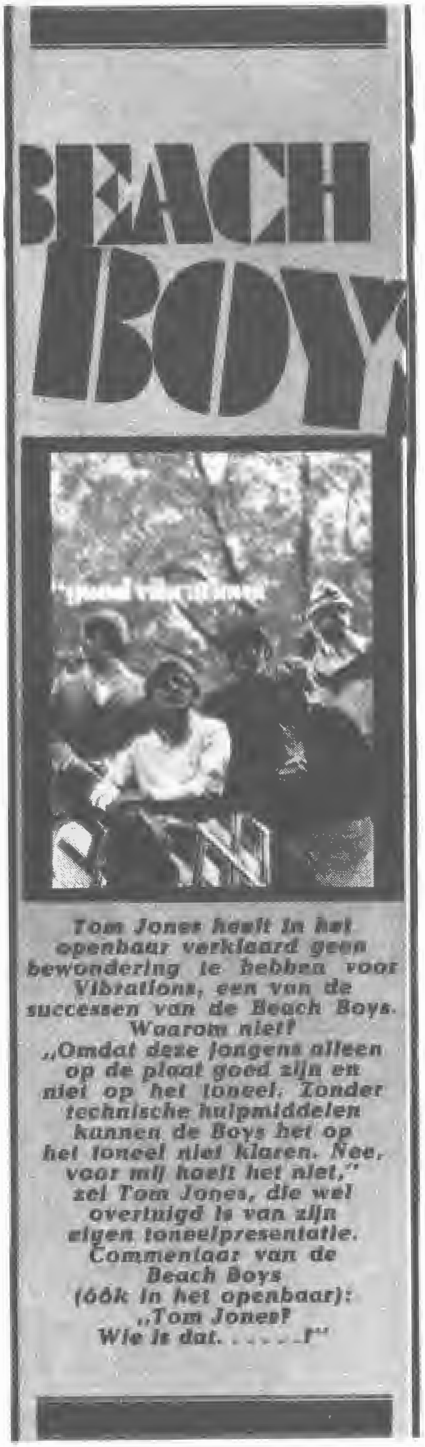
"I'VE GOT IT!"

He laughs and jumps into the center of the room.

"It's a color short. 16 mm. I'll shoot it. Next week. It's a chicken, and the chicken is wearing TENNIS SHOES. The chicken is wearing tennis shoes and he is bopping around the most beautiful pad. Paul Robbins' pad. Somebody get Robbins on the phone. We've got to shoot it next week!"

How does he do it?

Suffice to say, he *does it!*



Tom Jones heeft in het openbaar verklaard geen bewondering te hebben voor Vibrations, een van de successen van de Beach Boys. Waarom niet? ,,Omdat deze jongens alleen op de plaat goed zijn en niet op het toneel. Zonder technische hulpmiddelen kunnen de Boys het op het toneel niet klaren. Nee, voor mij hoeft het niet,'' zei Tom Jones, die wel overtuigd is van zijn eigen toneelpresentatie. Commentaar van de Beach Boys (óók in het openbaar): ,,Tom Jones? Wie is dat......!''

Tom Jones has declared in public that he has no admiration for Vibration, one of the Beach Boys successes. Why not? "Because these guys are only good on the records and not when they perform live on stage. The boys can not fix it on stage without technical resources. No, I don't like them" says Tom Jones, who does like his own stage performance. The comment of The Beach Boys about this (also in public) "Tom Jones? Who's that......?"

GEMINI

(May 21 - June 20)

The Gemini man is dualistic. He is never satisfied with a single occupation or pursuit. He delights in having several tasks or interests on hand at the same time. Although you may not be feeling well, never let a Gemini man know it because you will lose him. Always appear happy and healthy. He will often test your loyalty and sincerity. Once you convince him, he is yours. But you must prove yourself first. He is always the best person to rely on in an emergency and is capable of being both generous and niggardly, aggressive and timid. He can be artistic, restless, and elusive.

His general characteristics are versatility, change, and diversity.

Sagittarius, Leo, and Aries women will find Gemini men constantly turning up. Although Libra women will usually be involved with Gemini men, Virgo and Pisces will not get along as well.

Gemini men include Hilton Valentine, Lenny Davidson, Charlies Watts, Gordon Waller, Paul McCartney, and Brian Wilson.

WHY WORRY?
THRILLING ZODIAC READING—Health, Prospects, Events, Money outlook, Love, Friendship, etc. Send 15¢ (coin or stamps) for your true, amazing Forecast. State birthdate.
Studio HP-2 NEWTON VALE,
160 BAY STREET, TORONTO, CANADA

BRIAN WILSON & the Beach Boys spent 60 studio hours and $10, 000 recording "Good Vibrations"...one of the finest pieces of music written in recent times.

Brian Wilson is the genius behind the new **Beach Boy** smash, "Good Vibrations." It is one of the best contemporary recordings I have ever heard...

The Beach Boys recently returned from their first tour of Great Britain. They are the biggest American group ever to hit England. A year ago they were virtually unknown there. I understand they packed houses wherever they played — it's understandable when a group makes records as great as their "Good Vibrations." "Vibrations" was in the making for six months.

Brian Wilson(candidly)

Mon., Feb. 6, 1967

Beach Boys' Twin Gigs Same Night 60 Miles Apart

It's been done before along the one-niter trail, but not often. The Beach Boys, on trek of ten gigs starting Fri. (10) in Miami, will work Dayton and Columbus, Ohio, same night. Towns are 60 miles apart, and as there will be four supporting acts on bill, with the topliners closing, first show starts in Dayton at 7 p.m. and the second in Columbus at 9 p.m.

As soon as an act finishes in Dayton it will be driven to Columbus. In Dayton, hall to be played has only 2,500 seats; in Columbus, 4,500. As Irving Granz, who is promoting, is paying The Beach Boys guarantee of $9,000 (with the Boys then paying the supporting acts) against 60% of the gross per night, the double-header is deemed economically necessary for this one evening.

... **BEACH BOY BRIAN WILSON** used to write his songs cooped up in his Hollywood apartment. But he's on a different kick now. He has a Rolls Royce with windows of black glass. Inside the Rolls is a record player, a tape recorder and a cocktail cabinet. When Brian wants to write, he gets into his chauffeur-driven car (usually late at night) and takes a little drive along the coast road. This is where his musical inspirations hit him! It might interest you to know that Brian only keeps coke in his car bar, when he goes on a writing trip. "Gotta keep a clean head for songwriting," he explains.

1. This chart-topper was the first hit for Herman's Hermits. "__ __ _____ ____"

2. Name the first million-selling single by the Beach Boys. "____ ____"

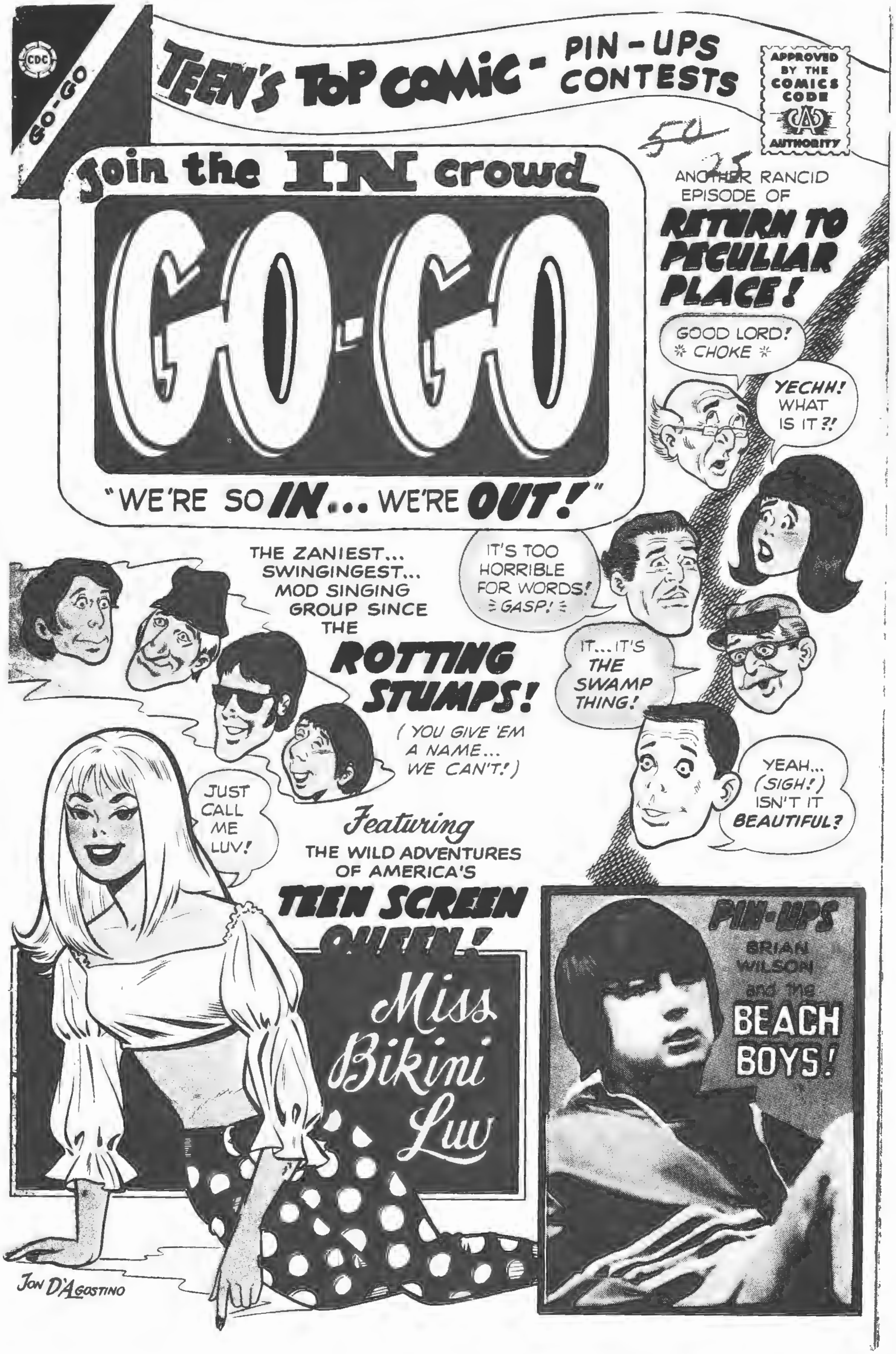
Beach Boys B.O. Boff In Florida

Jacksonville, Feb. 13—The Beach Boys, with four supporting rock-roll acts, grossed $18,475 in a gig here last night. Miami gross Friday was $36,975 and in St. Pete Saturday the b.o. count was $29,150.

The supporting turns were The Electric Prunes, The Question Marks, Keith and The Left Banque. Sat. (18) the troupe really will roll as well as rock. The two shows booked into Dayton and Columbus, Ohio, 60 miles apart are sold out for combined gross of $27,775. Consequently two added shows are now booked. First act on bill after working 3 p.m. show in Dayton will speed to open 5 p.m. show in Columbus, then back to Dayton to tee the 7 p.m. performance, and again back to Columbus to kick off 9 p.m. show. Other acts will follow the itinerary. It is one of the few times such a stunt has been attempted.

Irving Granz is promoting all the dates.

1 — "I'm Into Something Good," 2 — "Good Vibrations."


CDC
GO-GO
TEEN'S TOP COMIC - PIN-UPS CONTESTS
APPROVED BY THE COMICS CODE AUTHORITY
50
25
ANOTHER RANCID EPISODE OF
RETURN TO PECULIAR PLACE!
Join the IN crowd
GO-GO
"WE'RE SO IN... WE'RE OUT!"
GOOD LORD! * CHOKE *
YECHH! WHAT IS IT?!
IT'S TOO HORRIBLE FOR WORDS! GASP!
IT... IT'S THE SWAMP THING!
YEAH... (SIGH!) ISN'T IT BEAUTIFUL?
THE ZANIEST... SWINGINGEST... MOD SINGING GROUP SINCE THE
ROTTING STUMPS!
(YOU GIVE 'EM A NAME... WE CAN'T!)
JUST CALL ME LUV!
Featuring THE WILD ADVENTURES OF AMERICA'S
TEEN SCREEN QUEEN!
Miss Bikini Luv
PIN-UPS BRIAN WILSON and the BEACH BOYS!
JON D'AGOSTINO

'in' people are talking about...

. . Brian Wilson turning vegetarian and wondering if he has himself confused with Gary Alexander . . .

. . . Beach Boys purchasing four Rolls Royces and Brian emerging with Lou's old one which formerly belonged to one Ringo Starr . . .

How big the Beach Boys went over in England and wondering if the British are just now discovering surfing and striped shirts too

muziek expres
BEACH BOYS

The Beach Boys' emergence as a *fashionable* group surprises the Boys more than it does their admirers. For those who praise them have always been less blase than The Beach Boys who are a very modest, down-to-earth unit.

...the touring group attains a high sense of new pride, reflected by a relatively sophisticated sense of fashion.

MIKE LOVE down to a couple of boutiques that stay open late in Chelsea

. . . . Shades of **Beach Boys'** "Good Vibrations" — new **Petula Clark** hit ? . . . . **Beach Boys** bought Edwardian suits from **Irving Sellars'** Carnaby Street shop . . . .

....Are **Ivy League** taking a leaf from **Beach Boys'** book?....

....**Alan Price** mistaken for **Brian Wilson** at Poll concert by **Brian Epstein** !....

. . . . In London, each member of **Beach Boys** bought Rolls-Royce, including one for **Brian Wilson** . . . .

NEW
SINGLE
Good Vibrations
Capitol CL15475

a new release from
PETULA CLARK
Don't Sleep In The Subway

As "Good Vibrations" rose to the top of the pop charts around the world, pre-eminence of The Beach Boys as world leaders in the art of pop music established them a prominence of power, and this is reflected in the up-market presence of their appearance here.

The road show faction of the Beach Boys, who were singing the new songs of Brian Wilson, were well aware of resposibility for pride, in which they deserved to exhibit as a representation of their developing musical sophistication. This proper respect and noteriety that they were just beginning to obtain credit for, began with the high critical acclaim the group received for their master work "Pet Sounds" album. Upon the release of "Good Vibrations", they now seemed unapproachable as artists, and this was reflected by their being voted as the most popular group in England during 1966, the only group to unseat The Beatles during the entire decade of the '60's. During their acheivement of this high level of popular status and sucsess, the road group took on a newfound sense of style and class as a reflection of their inherent superiority. Gone were the suppositions of their novelty appeal. These were Rock and Roll artists to be reckoned with, and, for the first time in their career, their attire and appearance commanded such respect.

The sex symbol of the group, Dennis Wilson, had now developed a look akin to his bravado charachter, featuring suede boots, matching trousers, double breasted jacket, tie and swagger. Carl Wilson has maintained a casual grace here, wearing levis, deck shoes and a pendelton shirt. Al Jardine seems to be standing on the crest of a new artistic tradition, with his calm stance, double breasted coat, scarve, slacks and Hush puppies, while Bruce Johnston seems patient, giving and attentive in his white boots, turtleneck, coat & Levis...even Mike Love shows a sense of dignity, and actually looks sporting with a pipe, suede coat, Levis, turtleneck sweater and polo hat.

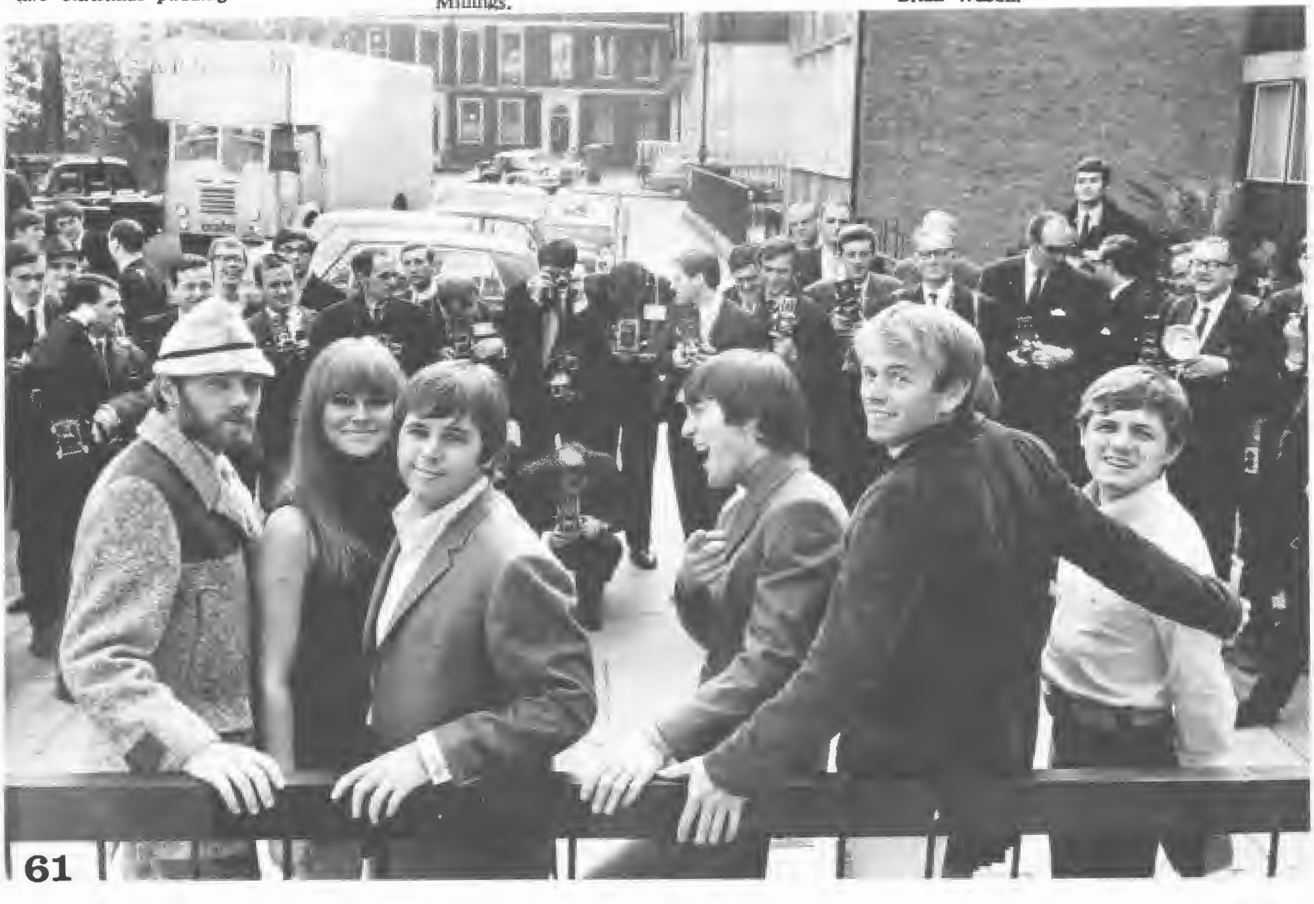
This sharp sense of fashion, class and confidence in the road show faction of the Beach Boys (which began with the photo sessions for "Pet Sounds")didn't last long. Actually, it only lasted during that brief period of time in 1966 when they still had confidence in the sucsessful acheivements of their absolute artistic leader, Brian Wilson.

Mike Love is the Beach Boy with the hat and the beard. In addition to this he has acquired a monstrous pipe in Denmark—" my facade "—in which he smoked something which everyone agreed smells remarkably like Christmas pudding.

Carl was beginning to get claustrophobia from being confined too long so we took out an expedition to Carnaby Street to buy clothes. Carl entrenched himself in a boutique where he bought three trouser suits and a ring for his wife, while Dennis and I went off to see tailor Duggie Millings.

Back to the hotel, where a supply of LPs was provided, hot chocolate, coke and milk were ordered—and the night was talked away.

The Beach Boys are a success because they sing well, play well, live well and have a musical genius hiding in Beverly Hills writing for them—Brian Wilson!



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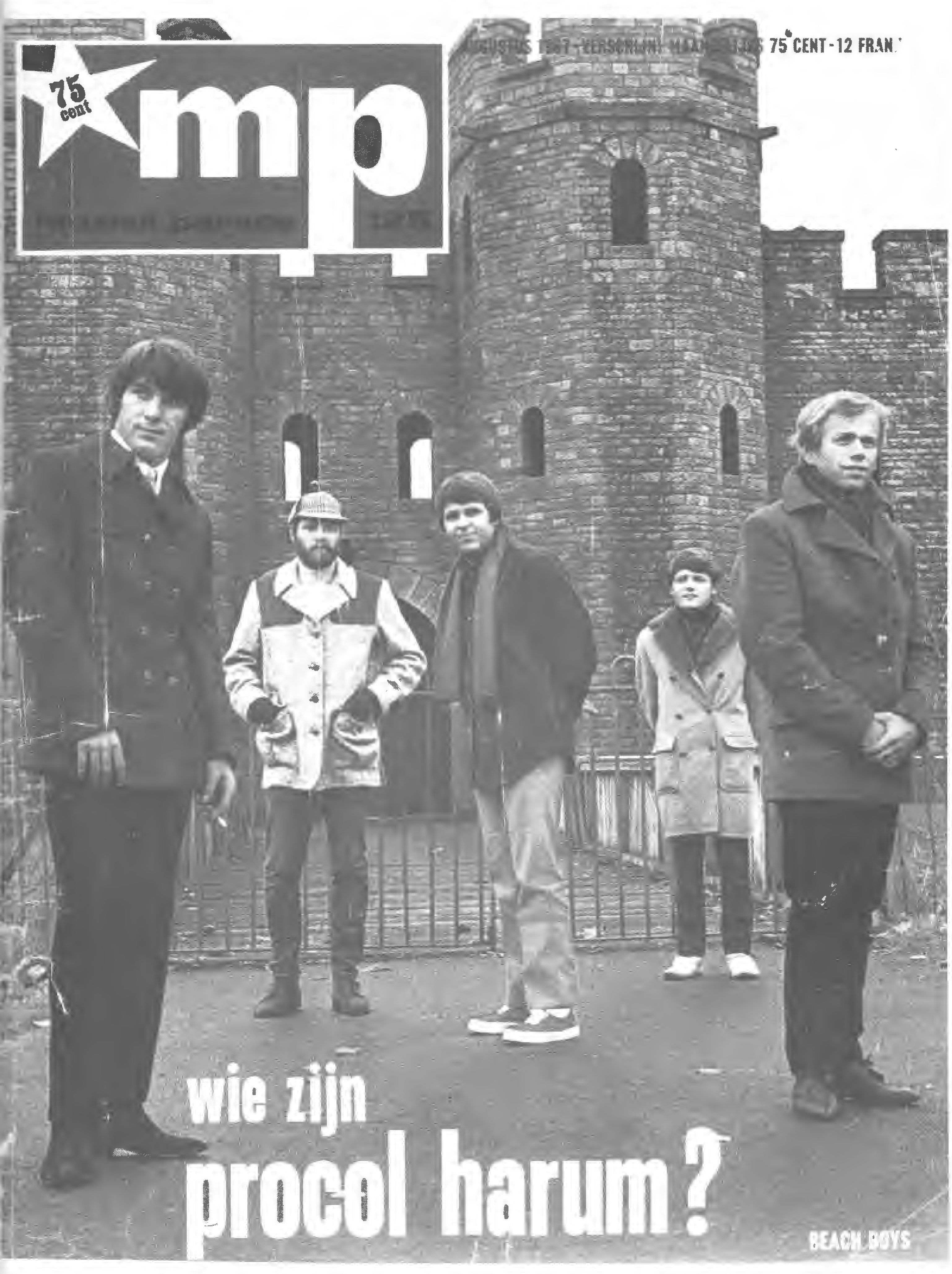


wie zijn procol harum?

BEACH BOYS

DE BEACH BOYS

componist
BRIAN
WILSON

THE BEGINNING

Head of the family Murray Wilson is (or was because he has not much influence anymore within the Beach Boys) a type of: tough and reasonable. He brought up his boys to gold searching American guys. That old guy was of a songwriter of the old ways. He did not like rock & roll. And stil dosen't. Even though today's rock & roll revival gives him plenty of chances to change his taste in music. He brought up his boys without rock and roll as much as possible. Brian. at the age of 12, was taken to the Four Freshmen by his dad. Brian loved it. Nobody could kick him out of the room. Brian was taken home after the concert. At home, Brian wrote down all the Freshmen songs and so the others could sing the songs form the music, because at that age they alrady knew how to read music. Dad sang along with them with a bass voice and it made him cry tears, says Carl, who told this story. Carl got his first guitar exercises from John Maus of the Walker Brothers, who lived next door in Hollywood. He only asked 5 dollars an hour for it. "I was very enthusiastic about John" says Carl "and still am, and he was very kind. Don't forget that he was 5 years older than me. We spent much time together. Not only the lessons but we also hung out in bars and went surfing together. He was just a great teacher. One day, more than 6 years ago, Murry Wilson and his wife went on vacation for a few days to Mexico City. Here's $100 for food and drinks and take care, that was what he must have said. And remember: no rock and roll! Yes, dad. Carl, Dennis and Brian bought a second-hand drum kit instead of food and drinks. Dennis remembers what kind of drum kit it was. The base drum only had one skin. Carl already had a guitar. Their friend, Al Jardine had a basa. They had musical talent, so they started. Their nephew Mike Love came along to sing and the Beach Boys were born.

END OF THE BEGINNING

The boys rehearsed the whole day long. They created their own style because they were forbidden to play rock and roll and they were afraid that daddy was going to come home unexpected. This was the start of the Beach Boys sound we know up till now. When their parents came home 5 days later they found the kids singing but starving from hunger and thirst, says Dennis. Dad was so mad. They had to keep him away from the bass drum 'cause he wanted to break down the only skin. That's the end of the beginning. Shortly after this, daddy Wilson became manager of his own sons. For four years. The first single was recorded in 1961: "Surfin'". Carl was 14 years old. Dennis drummed with a coat on his drums just for fun. The sound was so good that they imitated it later. The beat had a seaside sound. The songs at that time were about surfing, racing (Little Deuce Coupe) and scootering (Little Honda). Their fame was growing. They could earn $8000 a night then already. People thought they were typical American teenagers. They broke through the teenager barrier with songs like "God Only Knows" and "Good Vibrations". With "Fun Fun Fun" and "Barbra Ann" they just played nice sounding melodies and rythyms.

BEGINNING OF THE END?

Now 1 year later, the Beach Boys have become a multi-million project. They sold more than 18,000,000 records. They won't play like that much anymore. We have to change this or it will break us down, says Dennis. Brian already stays at home. He has a bungalow in Hollywood, just like the others. He works on new songs in his private recording studio. Bruce Johnston is his stand-in when they tour. Last year they went to Sweden Denmark, Germany, England. Bruce is, by the way, in a testament of millions because his family has a big chemical industry. Brian had to give up touring because of his musical expressions, says Dennis. We can hear the result, of the choice he had to make, on the sensitive singles. "God Only Knows" and "Good Vibrations". Dennis continues: "There was no time left for Brian to write new songs andrecord them since his marriage and since he bought that new house in Beverly Hills. And besides this we did alot of touring and playing gigs. We see each other often though because we live close to each other. We go to the beach alot. WE have to, because of the image. At Christmas we always go to our parents We had a huge tree last year, full of presents. Small presents, but very expensive things. Jewelry, golden watches, platinum rings etc. It must be expensive and small. The tree will break when you bang a hobbyeet in the tree, it's too heavy. We all sit down around the Christmas tree singing songs. Mike Love bought a new house and made the inside look like Spanish. Al's house looks more like a European style. It's white and at the beach. Carl owns a ranch bungalow in Beverly Hills. It has a 4 meter high wall surrounding it. This wall is to keep the fans away from me. My privacy is worth a whole lot, Carl explains. I think that I'm going to put a row of broken whiskey bottles on top of the wall, just to scare them some more. Dennis lives in Benedict Canyon, not too far from the hotel where The Beatles, The Rolling Stones and Herman's Hermits stayed when they toured the U.S.A. Brian owns a Cadillac Eldorado and a Ford Mustang. Dennis has a Ferrari and an AC Cobra. Al has a Thundrerbird. Carl has an Aston Martin and a 500 cc Triumph motorbike, and Mike has a Pontiac, a Jaguar, and a 1948 MG. They all bought a Rolls Royce (8,000 pounds each) in London last year. Al Jardine: "You see, see, we are not typical American teenagers.

To say something like that is just as bad as telling somebody that he is a swinger without his even seeing the girl!"

THE BEACH BOYS
GOOD VIBRATIONS
LET'S GO AWAY FOR AWHILE
THE BEACH BOYS
SLOOP JOHN B
Beach Boys
THE BEACH BOYS
You're so good to me

BLACK BIRD BEAT
PRODUCTIONS
the ! address for
60'S RECORDS
FROM
HOLLAND
SEND
YOUR
WANT LIST
TO :
BLACK BIRD BEAT
405 W.WASHINGTON
SUITE 400 SAN DIEGO
CA 92103 U·S·A·

BRIAN BREIN ACHTER BEACH BOYS

BRIAN, BRAIN BEHIND THE BEACH BOYS

High up in the hills of Hollywood's Beverly Hills is where the brain of the Beach Boys lives: Brian Wilson. He lives there as some kind of prisoner. There are high walls surrounding the big house where Wilson locked himself. The big guy turned his back to the audience. He wants to be alone, completely alone. No more playing on stage. Traveling and touring are only memories of the past. Brian Wilson gave himself another function in the Beat game: The man behind the action. Brian Wilson made this important decision himself. The lights in his amazing house are burning till deep in the night. You can clearly see his silhouette in the room at night. The brain stayed home, is what some newspapers wrote down when Wilson sent his stand-in Bruce Johnston to Japan and Hong Kong. Brian decided this: I have to make a choice. Either I play on stage or make new songs (repitore). He gladly chose for the second possibility and his many fans understand his point of view and are happy with it. Straight after his decision, Brian made some necessary changes in his house. He showed the Teenbeat photographer a complete studio. Wilson is able to make good recordings on his four track equipment. He works out certain idea, puts them on a tape and mixes the sounds. He even presses a record to play it in his jukebox, just to hear if the ideas still sound the same on the record.

HERE "PET SOUNDS" WAS BORN

In this way, Brian worked on PET SOUNDS for 6 months. For each song he tried to find it's own sound. He put something special in each track. This makes the record one of the most ear-catching LP's of the last few months. But the very self-critical Wilson is still not completely satisfied with the result. "There are some things that I had to do in a different way" Wilson says. The other Beach Boys agree. He is right if he says so, they think.

What's going to happen with the Beach Boys if Brian quits one day, now that we know that he is the one that is responsible for almost everything in the band? We know that Mike Love is a fantastic organizer, and it is true that Carl and Dennis are very commercialized thinkers. But what happens if the making of new repitore stops? What will happen with the band?

It seemed that the Beach Boys were going ot play on the "Grand Gala Du Disque". This because the show is pretty well known in America as well. But they won't bethere. Shame for the fans, because the European tour will start one month later than planned. The Golden Boys will come to England in October. They will stay there for a few days to continue and go to almost all the other european countries. The new Beach Boy, Bruce Johnston, was in London a few weeks ago to look around a little. The Beach Boys came to Europe for two reasons. First, to play shows and become better friends with their fans, which means that their records will sell better. And besides this, they will try to visit other well-known bands to try and sell songs to them. If the Beach Boys would come to Holland, there is a chance that they will contact bands such as the Golden Earrings, The Motions, and Les Baroques to record Beach Boys songs. Of course, with Brian Wilson as the producer. If this is gonna work out as planned, there will be a new fantastic dimension in the world of music, with unlimited possibility.

Dutch magazine transcriptions by Ron Swart/ Black Bird Beat

FANCY PARIS

The Beach Boys are coming!!! Finally there's gonna be a top group in Paris. People are 10 years behind the time. Everybody is crazy about Bill Haley. Fancy Paris was exited for the things to come. First, there was a support aot that seemed to last for centuries. The Coco Briavel Quartet started. Very young guys. The bass player (18 years) was the oldest member. Coco was 16, rythym guitar 14 and the drummer 12! Gum chewing Americans started shouting and screaming for the Beach Boys.

FUN FUN FUN

Yeah, there they came on stage. They were wearing shirts. Mike Love wore a hat. They started off with "Fun, Fun, Fun". The crowd went nuts and screamed of joy. Next were Barbra Ann and "I Get Around". Bruce and Alan sang the higher registers. Everybody sang along with "Barbara Ann". And everyone was listening carefully while they played "Sloop John B." They created a beautiful sound of that song even though they worked with a very bad sound system. Dennis was on his little platform, just like Ringo, and he sang "You've Got To Hide Your Love Away". Who said that surf muziek is not in anymore?

WHERE'S BRIAN?

Up till then everything was great, only with the more complicated songs it becomes clear that Brian was'nt there. Bruce just can't replace that fantastic talent. "God Only Knows" and "Good Vibrations" were very good, but the result just wasn't what it should have been, even though Mike Love used a theremin. Well, you can always play those songs at home. For the rest they were great! Suddenly, they were gone, after playing "Little Honda" and after releasing a burning crowd. A shame that it ended so quickly, but I can do without it for some time again in beatless Paris.

Loekie de Bruin.

?-TIME with Beach Boy BRIAN WILSON

THE Beach Boys—in demand for appearances all over the world—used to be one of the most difficult groups to track down. But not any more. Not now that Brian Wilson has stepped out of the group as far as concerts and personal appearances are concerned to concentrate on song-writing and recording. When "God On My Side" made the NME Chart it was relatively easy to quiz Brian in Hollywood . . . .

? ? ?

Q. Over the years, how have you managed to always keep on top of what's happening?

A. I just try and be current, not exactly go along with what's happening, but do my version of what's happening. I like also to try and create something and make something happen as well as do something that's happening.

I have some things in mind for the future which are my own things. They aren't exactly in step with what's going on now, but I'd like to make a few things happen. I'm not speaking about lyrics, but record techniques.

? ? ?

Q. If you had to label your music, what would you call it ?

A. I'd just call it, at this point, Contemporary American Music. Not rock 'n' roll. Rock 'n' roll is such a worn out phrase, it's just Contemporary American . . . creative.

? ? ?

Q. What about the recent use of the sitar, do you like it ?

A. Yeah. I think it's interesting and if I feel I can make a record that uses an instrument such as a sitar then I'll do it.

I was thinking about cutting a sitar record, but I haven't decided how I'm going to use the instrument. I don't know how chromatically I'm going to use it.

? ? ?

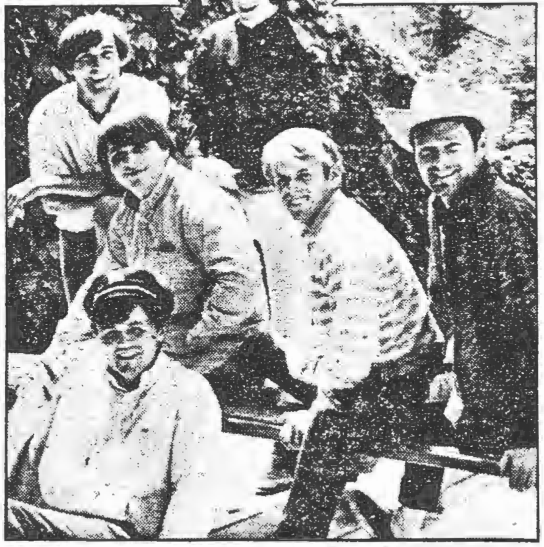
Q. Do you have a personal favourite of all the songs you've written?

A. I think my favourite is usually the current one. I like "Don't Worry Baby," that was satisfying. I think that my favourites in the current batch are things I've done for "Pet Sounds," our new album.

I like a couple real well, better than anything else we've done.

I worked for about four or five months on that album, writing and planning the overall sound for it.

We're excited about the album because it means a lot to us to produce an LP throughout, to work hard on every track more or less like each one was a single.



BEACH BOYS (from top) BRIAN, DENNIS and CARL WILSON, AL JARDINE, MIKE LOVE (in cowboy hat), and BRUCE JOHNSON.

Conducted by Ann Moses

Q. Do you feel you are being challenged now, more than in previous months or years, as the top American group?

A. I've never felt challenged as the top American group. Right now it's kind of levelled off with us. We feel we hold our position.

I don't consider any group as a challenge. I think it's nice to have competition, but I think as far as establishing yourselves or becoming an institution, I think we've proven out to be a consistent group.

BRIAN WILSON visits London on Monday for 24 hours, then rushes on to Amsterdam, Stockholm and Paris before returning home within three days of leaving, to continue final preparations for the Beach Boys' follow-up album to "Pet Sounds." He's written five songs so far.

Brian, 23, has composed the majority of tunes on the group's 13 albums and 21 singles, which, with personal appearances, have made them into a 2½-million dollars a year corporation.

Publishing rights for the group are held by Sea of Tunes, a company operated by Murry Wilson, father of Beach Boys Brian, Dennis and Carl. In England, Andrew Oldham's Immediate Records holds the publishing licence.

Brian will confer with Oldham and EMI during his whirlwind visit, on Monday.

As far as being challenged as a group I don't think that way. I feel we've already earned a position and now it's a case of competition and being inspired by other groups.

I don't feel we ever have to worry about being knocked off. I don't think we think like that.

? ? ?

Q. Have you missed touring and appearing with the group?

A. I've missed some of it. I haven't missed the aspects that made me quit, which were being away from home and being away from a train of thought.

In order to come up with something or create a style or create records, records of value anyway, you have to be more or less situated in your life and stablized in one place.

I was not able to tour all over the country and still be secure enough and stable enough to generate ideas. I have to live in one place in order to do that.

? ? ?

Q. What part have you missed?

A. Oh, I miss the excitement of the crowds on stage. I miss the fun and thrill of meeting new people, new places — obviously that's a great part of it.

? ? ?

Q. You have been a part of the record business a long time in the life of a pop star. Has there ever been a time when you wanted to give it all up?

A. Right around when we made records like "Dance, Dance, Dance" I was in a rut on the road, you know. I couldn't expand and grow naturally like I knew I could, like I have been doing in the last few months.

I never wanted to quit the music business. I just wanted to get off the road, which I did. It was a big turning point with the group. It was a big hassle and we had sort of an emotional revolution . . . I told the group I wasn't able to produce records effectively and travel, both.

I said we must find a good replacement for me for the gigs and Bruce Johnson was perfect.

? ? ?

Q. What was the group's reaction to your announcement?

A. They were bugged! It was at a recording studio one night. And we were in the process of making an album called "Beach Boys Today," which was in January of 1965 and I had just gone through what I would call a minor nervous breakdown.

I couldn't handle what was happening. So we were recording and I told the group I wasn't going to do the next tour and that they had to get a replacement. So Dennis really got bugged and we almost had a couple of fights. Al was really upset . it was a very bad scene.

Everybody went through a big change and after that night things have been good. We've never had a serious emotional problem as a group since

? ? ?

Q. Do you often think about the happiness you bring to so many people?

A. Oh, yeah! It's hard to tell what kind of happiness you bring — say a young girl. But I'm thinking of the future when I'll be in a position to really bring happiness to people.

The size of the industry alone — there's so many people, so many stars, so many artists. I don't think in terms of "I'm making kids happy at the moment."

? ? ?

Q. What do you feel has been the most rewarding part of your work?

A. The inner strength it's given me. The strength it's given me in all areas of life — it stimulates everything. I have lately become very aware of the spiritual side of life — all kinds of things like that

---

BEACH BOY Brian Wilson on the Lovin' Spoonful: "Great! Marvellous group! They're one of the few acts I've gone to a club to see.

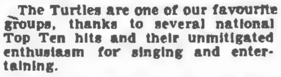
BRIAN WILSON HAS A NIGHT OFF

BEACH Boy leader Brian Wilson made one of his very infrequent club visits—to see the Turtles at Hollywood's Whisky A Go Go last week.

About midnight the stars began streaming in—Brian entered with his entourage; Mama's and Papa's producer Lou Adler came in alone (and later sat with Brian), and then Sonny Bono (conspicuously without Cher) made it three of America's top pop producers in one room!

The Turtles are one of our favourite groups, thanks to several national Top Ten hits and their unmitigated enthusiasm for singing and entertaining.

Lou Adler, by the way, has just resigned from the record company (Dunhill) he formed a couple of years ago in order to work more closely with, and continue to record, the Mama's and Papa's.



HOLLYWOOD
Tracy Thomas

WAR has broken out in Hollywood and this is your at-the-front reporter sending her first despatch.

The long-haired frequenters of Hollywood's in-street, the Strip, are suddenly the target of violence from the short-haired weekend visitors to the thoroughfare.

The long-locked Stripers are "violently peaceful" characters, but the weekend hippies are craving action and creating it. Egg throwing, bus burning and riots have resulted in hundreds of police patrolling the area and Commissioner Ernest Debs revoking the "dancing licences," which allow the Strip's clubs to have dancing and music for 18 and overs, with liquor served to those over 21.

Only one club, Pandora's Box, survived, until the Whisky A Go Go's Elmer Valentine gave up his liquor licence and opened for dancing only for 18 and overs. Six other clubs for teenagers have closed.

This seems to please several Strip property owners, who wish to bring back the "good old days" (when Johnny Glamour broke a table over Joan Glitter's starry head at Ciro's) and do away with the long-haired element.

But we youngsters are manning the battle stations and don't intend to let our clubs die without a fight!

• • •

● In the midst of all this, the Beach Boys returned to LA. Their enormous British success has been well-discussed in between the chats over the Strip situation. No one could be more pleased for them than those in the BB hometown.

Mike Love returned with a handful of hats—one from a Scottish fan, one from his Press agent's mother, and two purchased for him by road manager Dick Duryea—and lots of fond memories.

"I particularly liked Wales and the Wye River," he told me, fresh off the plane. "I really dig all the old castles and ruins and things. But I'm afraid that seeing just a bit of the countryside just made me long to see more of it! I sure hope we go back soon.

"This week, we're back in the studio to record the vocals on 'Heroes And Villains.' I hope it doesn't take as long as 'Good Vibrations'!".

The Whisky, as well as several other night clubs on the Sunset Strip, has been threatened with withdrawal of its "dancing licence" (allowing 18-21 year-olds in to listen and dance, but not to drink anything alcoholic) because of the teenage weekend riots protesting at the early curfew (10 pm for under 18's) which took place some two miles away at a strictly-teen club.

City officials figure that if the kids can't get into the clubs, they won't be hanging around outside causing "trouble." However, hasn't it occurred to them that the streets will soon be the only place left for teenagers to go if the shops and the restaurants continue to refuse them service—as many do—and the clubs cannot allow them in.

TRIP
DONOVAN
SHAWN PHILLIPS & THE JAGGED EDGE
& THE MFQ
ALL AGES SAT
THE BYRDS
5

...BEACH BOYS—All six of them showed up for this picture. Or were they corralled by Kimmi Kobashigawa and auctioned off as interviewers ?

Beach Boys: *Instant Insanity*

By Kimmi Kobashigawa

It was a night like many other nights (where have we heard *that* before?!), except for the fact that I was attending a Beach Boys recording session on this particular evening.

I was going to also do what is commonly referred to in "cool" circles as an *interview* . . . but if anything, the BBV ended up interviewing *me!* Not to mention themselves, just about everything else in sight!

We got off to a really marvelous start when I asked bearded, fur-capped Mike Love to describe the group's humor for us.

Good Humor

"I would like to talk to you about the group's humor," proclaimed Michael proudly, to which Bruce Johnston immediately added: "It's *good* humor . . . would you like a drumstick?!"

Michael groaned and continued: "That's a *splendid* example of the group's humor—it's inane, laugh-a-minute jocularity, carries us from the sands of Malibu, lolling on the beach by bikini-clad dolls, all the way to the mountains' heights where we filmed our classic tape to go along with one of our other million-selling hits . . . 'Mickey's Monkey!'"

Bruce was lolling hysterically in the corner while Carl was reclined on the couch observing the whole scene.

Water Fights

I asked whether or not the boys played practical jokes on one another while on tour. In a bass voice extracted from somewhere deep within his cocoa-colored ski sweater, Mike informed me: "No—we just have water fights! Sometimes the water fights get a little rough!

"Sometimes we use toilet water, if we feel *nasty*—and if we feel *devilish*, a little *ice* water, or sometimes *scalding hot* water—if it's cold weather. There's art to water fights these days!"

Then Chief Beach Boy, Brian Wilson, clad in his fashionable blue-and-green competition-stripe *whatever*, appeared from behind a machine, wearing a pair of someone else's sunglasses, which prompted Mike to ask him for an interview.

Full Consent

Brian graciously consented and ace reporter Mike Love conducted the following in-depth interview:

"Have there been any changes in your music since 'Luau,' Brian?" "No," replied Brian, at length. Undaunted, Mike forged ahead. "There have been a lot of inquiries from the State Department, wondering if we'd do a tour on behalf of the 50th State, Hawaii, becoming involved in the States.

"You know, not *every* foreign nation actually knows that Hawaii is a *State* of the United States, and not just a domain or a territory, or a holding of the United States. So they were wondering if we'd do a tour of the Soviet satellites."

Way Too Big

"I'm *way* too big to even *consider* that," Brian explained. Mike decided to follow that line of thought for a moment, and promptly tripped over the very next question! "Do you believe that the Beach Boys are too big, or yourself are too great, for involvement in national and international affairs?"

Brian gave this a degree of thought, and replied, "It's going to be a while before we find out where we're at ourselves." "Oh" exclaimed Mike, in surprise and great interest. "Well," he continued brightly, "is that popular among the singing groups of the day—finding out just *where they're at?*"

Brian replied: "Exactly!" Like a good reporter, Mike attempted to pin Brian down to a more specific answer. "Could you elaborate just a *little bit* and tell me exactly what is the connotation of the obvious parenthetical, "where it's at?"

Speaking more directly, Brian explained: "First of all, it's a shame that you had to ask that question!" His feathers slightly ruffled, Mike asked, "Oh! Am I to understand that you're being *derogatory?*"

"No," replied Brian sincerely. "It's just a shame." "Do you think it's slightly demeaning (whatever *that* is!) of me to ask the question, or do you think that I am—as you would say—quote, 'straight'?"

Mike was interrupted here by a loud blast of music, being played back on a tape the boys had just completed recording, which immediately caused Brian to throw a violent explosion of temper around him, and he severely chastized the engineer for having interfered with our interview! "You've just ruined it! You've ruined our tape!" he cried, pointing at our trusty *BEAT* tape recorder.

Tape Session

This caused Mike to suddenly turn a serious face to our microphone in order to inform us: "For those of you who don't know—these frantic interruptions are because we are right in the middle of a real-live Beach Boy tape-cutting session . . . which is quite different from a vocal session!"

BEAT Reporter-for-an-hour, Mike Love, queried: "Brian, I understand you used to be a dance instructor at Mae Murray's. Is that right?"

Brian replied that he used to tap dance . . . on his toes! but had to give it up. Mike sympathized with him, explaining for our benefit: "Yes, Brian broke his toes. You should *see* his toes!—they look like a Black Belt Karate expert, they're so all-broken up from dancing on them!"

In a fit of passion, Brian grabbed the microphone away from Mike and conducted a little interview of his own. Turning to Al (who had somehow managed to hide out quietly in the corner beneath a chair all this time), he said, "Al—tell me a little bit about your shoes." "They're great!" Al offered. "They've got 'sole'!" Bruce added. "Awwwwwwwwwwww!!" groaned the remainder of the Beach Boys in unison.

Finding the whole thing a bit difficult to believe, I grabbed my tape recorder and headed for the nearest looking-glass back to sanity . . . I *think!*

BRIAN WILSON was reported to have uttered a loud "Mooo" after this photo session. Due, of course, to his genuine cowhide vest!!

THE BEACH BOYS GREATEST SONG FOLIOS

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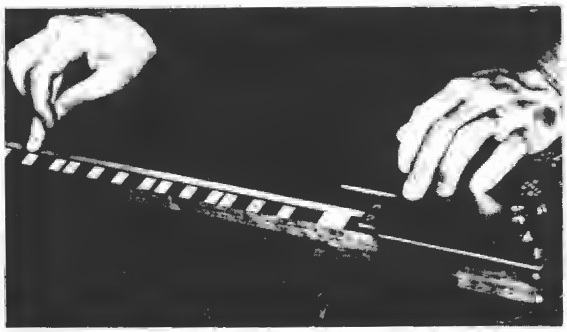
"Good Vibrations" is the fastest selling Beach Boys single ever. No matter what you've heard, all the BEACH BOYS sing on "GV"; the instrumental work, however, is done by studio musicians. Some of the stranger sounds are from a theramin; now Brian wants a cathedral organ for the next album.

BRIAN WILSON calls his next single, "Heroes and Villains," "a three-minute musical comedy, with some new production techniques that I think will surprise everyone." The next Beach Boys lp is now named Smile; nearly all the songs were written by Brian in collaboration with Van Dyke Parks, organist on many Beach Boys and Byrds tracks.

Comments
Comments
Comments

GUESS WHAT? This exclusive photo by CYRIL MAITLAND features the hands of Beach Boy Mike Love playing the ?   , the electronic instrument the group had specially made for them, which is featured on their million-selling disc "Good Vibrations." The first person correctly naming this instrument (by mail) receives a year's free subscription to the World Countdown newspaper.



NEW FACES GOING PLACES
THEIR SUCCESS IS UP TO YOU!

VAN DYKE PARKS is real, valid and twenty-two. At 19 he slipped from parts in TV dramas to the Carnegie Institute where musical oceans deluged his mind. Two years passed and the waves washed him onto California's shores to gather gold. He sang in coffee houses and lost 20 pounds. Returning to the ocean, he "contemplated the meanings and considered the lilies". He wrote a song, a pop-art version of Beethoven's Ninth Symphony. He called it simply — "Number Nine". He is undoubtedly where it's at. He's also at 9000 Sunset Blvd., Suite 805, Los Angeles, Calif. 90069.

BEACH BOYS ...WOW!

The BBs flew into London airport to something like BEATLE scenes fan-wise! Their short tour was a complete sell-out within a very short time, and indeed, because of the fantastic demand, the theatres sold ALL seats, not retaining any for press, etc. which they usually do!

I legged down to Tooting, in the outskirts of London, to see their second night's work...they were fantastic! THE BEATLES SHOULD RETIRE NOW WHILST THEY ARE STILL THE NUMBER ONE GROUP!

Because there is no doubt in my mind that the BBs are going to grow from strength to strength!
More about them next month as I am off now to see more of them before they go home......

BEAT Exclusive

Vibrations—Brian Wilson Style

MIKE "SPINACH," DAVID "CARROT," BRIAN "GEMINI" AND BRIAN'S COUSIN, BARRY. YOU MAY BELIEVE IT IF YOU WANT TO!

(EDITOR'S NOTE: Every so often we turn The BEAT typewriters over to the entertainers themselves. This time around, Brian Wilson has written an exclusive story for us. What's it all about? Only Brian knows for sure!)

By Brian Wilson

PART I

It was a sunny day outside, but Brian Gemini was unable to appreciate the beauty of nature as he stumbled through the Vegetable Forest, choking with ill health.

Suddenly, in the midst of a violent nasal attack, Brian fell into a giant tomato, and tumbled down, down, *down*, to the very seedy bottom. There were large bagpipes under Brian's eyes, but even those didn't prevent him from seeing many grotesque and frightening seeds on his way down through the tomato.

He landed at the bottom—*SPLAT!*—and looking back up to the top, he saw a carrot floating down toward him. Grasping firmly onto the carrot, Brian ate it quickly, and, *lo and behold!*—it gave him some very out-of-sight vision, of a very out-of-sight world.

Now, Brian Gemini was a very quick-witted sort of soul, and he perceived instantly that he would need a great deal of out-of-sight energy to be able to cope with this brand new out-of-sight world which he had just seen with his new-found out-of-sight vision.

Shortly after this enlightening perception, a large glob of very green spinach quite fortuitously splatted down upon Brian's knee. What luck! But then, the glob of spinach—who's given name was Michael—began to speak: "Now, I'm *really* mad," he said, said he. "There is a Roving Radish reporter who wants to change my name to Sidney Spinach. I will not bend to the wishes of the teen-oriented Reporter Establishment," Michael Spinach-Glob globbled firmly.

"Hmmmph!" retorted Brian Gemini. "Why don't you let yourself get eaten up, just once?" "Well," hesitated the Green Glob, "If I don't have to be called *Sidney*; I will if you will call me Michael."

Brian Gemini agreed immediately and enthusiastically ate the spinach, which gave him instant energy. Just then, Brian saw the Jolly Jewish Carrot (who had escaped from the Chicken Soup) floating down toward him. Watching the Carrot's descent, Brian G. said loud enough for everyone to hear: "That carrot is much too big to eat."

At that precise moment in tomato history, the Carrot landed and introduced himself: "I'm the Jolly Jewish Carrot, and I've just escaped from the Chicken Soup. Hello! I've just come down from Carrot Heaven to help you see just *Where It's At*, and tell you that the world is really *Out-Of-Sight!*" Thus spake the Jolly Jewish Carrot.

Pulling himself up to his full carrot-top height, Jolly J. continued: "I see you've just devoured Spinach, and with that energy—you are now going to explore the out-of-sight world."

Inspired by J.J.'s pep talk, Brian Gemini, filled with new-found vegetable vigor, jumped to his feet and was red as a beet and then said with great emotion: "David Carrot—we'll soon be in the pink!" "That's what *you* think," poetically retorted the carrot, with somewhat less emotion than Brian.

Just then Brian exclaimed: "Oh! Here comes the celery now!" "Ouch!" he added emphatically as he was smashed upon the heady by a stringy stalk of impertinent celery that didn't seem to know just whose head it had smashed.

Well . . . Brian blew his cool and chucked it as far as he could. To which David Carrot immediately reproached: "That's not very nice Brian! Don't be so up-tight. You've got to use the strength that the spinach gave you for *good things*," he instructed.

Immediately seeing the error of his youthful ways, Brian G. agreed and said: "C'mon David Carrot, let's go find that celery!" And suddenly from deep within, Michael Spinach encouraged: "Hurry up, man—find that celery and eat it. I'm *lonely* in here!"

Brian burped compassionately and exclaimed: "We've got to get *out* of this tomato!"

PART II

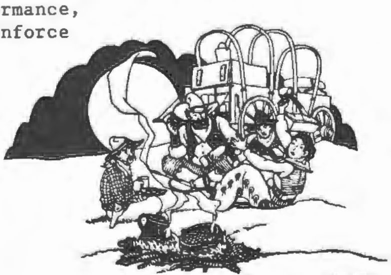
Brian uttered, "Ooops—I just fell into your swimming pool, and the fact that I have on a Super Face Mask and a pair of Pro Swim Fins is merely *happenstance!*"

Just then, Hal Blaine vigorously beat a blue-eyed path to the swimming pool and pointing doggedly at Brian Gemini screamed: "*Get out* of my Chicken Soup before I get sore and call the cops!"

So, watching the nice looking young man (whose hair was always combed neatly in place) Brian thoughtfully went like this: "OK — let's hear that one more time, but a little bit *louder* this time. And, hold it *right there* while I call Guy Webster!"

PART III.

— THE END —



Brian Wilson: ...at a party once over Terry Melcher's house, listen to that guy talk, that guy's articulate, he really knows how to talk, (I said) I'll bet he'll be a good lyric writer, for sure enough he turns out to be great, and I had to get used to the idea of kicking ideas around.

Van Dyke Parks: I met him on the lawn of Terry Melcher's house. Those were the days of considerable drug abuse, not among us, but surrounding us. The individuality of each man was tested during the group grope that occured in 1966, when I met Brian Wilson up on Terry Melcher's lawn. Brian said, "Come on up and listen to some sounds". I went up to his house, he had a four-track, he had an eight-track, whatever machinery he had (and an artist he was) deserving of this equipment that impressed me, along with a steaming swimming pool, at Brian's house, which on that mountain top in the Hollywood Hills, was an example of the energy expanse, the apparant avarice of what Hollywood represents. Brian Wilson and I then went into collabaration, at his house, between the swinning pool operations and my jumping through his sandbox to his Steinway piano. Brian did all the music, all of it! He was the central source of what we call "ideas" today, when we talk about copyright. Brian was the only person I knew, and I worked with the Beach Boys in 1966, by 1967, I was fired, because it was already decided (quickly) by Mike Love as well, I mean down to the least known members, that I had written some words that were indechipherable and unnecessary. In short, they had had a better lyricist on PET SOUNDS than they had on what is now called "Smiley Smile". SMILE, the album that was to have come out, which was proof of pudding, took place during the transference of a tremendous amount of litigation

Van Dyke Parks: After PET SOUNDS, which is my favorite Beach Boy album, in SMILE the recording, the studio experience itself, became more emphatically and demonstrably, and persuasively dominant over the way a performance took place in a presinium. For example, Good Vibrations, the cello. The man played triplets, he played the fundamental to the chords, and this is Jesse Erlich, he came in and played the cello, see,to make it right. Now I couldn't play cello. Brian went back into the talk back in the control booth, the first string player that he had ever assailed of such veteran ability and he said "Barko, Barko, the man played Good Vibrations, Sound Sound the studio sensation". It was no longer the performance, something tremendously individual happened that only improved the value of the group, to enforce it in performance. I have a feeling that "Good Vibrations" is what guides me...

Mike Love: ...on one passage of one little thing on Good Vibrations, we did it over and over and over...and not only was it because to get the note, we wanted the notes right, but the timbre and quality of each note, and how the four parts would resonate together, and then Brian would be hearin' something that nobody could hear includin' a dog, ya know? ...and he would say "do it again and we'd say "do it again? what are ya, crazy?" ...and it was exausting, but it came out pretty good....

Brian Wilson: ...I'm most proud of "Good Vibrations", it exemplifies a whole era, I mean it's a whole involved peice of music that says something.

Carl Wilson: The first time i ever heard the music to "Good Vibrations", The Beach Boys were playin' up in North Dakota, and I came back up into my hotel room one night and the phone rang and it was Brian on the other end, and he called me from the recording studio and played this really bizzare-sounding music over the phone.

Bruce Johnston: I think when we finally heard "Good Vibrations" edited, mixed, we either thought we were gonna have the biggest hit in the world or the career was over...

Mike Love: I can remember doing 25-30 vocal overdubs of the same part, and when I say part, I mean same section of a record, maybe no more than 2 or 3 seconds, 4 seconds, 5 seconds long...

Glen Campbell: I played on "Good Vibrations". I played on about 5 single sessions that I know of, to show you what extent he goes to, to get a good record, and I think "Good Vibrations" is one of the best records I've ever heard.

Brian Wilson: We were well into the mid-sixties, and by that time, I think it was time for somebody to dc something that had a little merit, ya know, had a little message to it, and we put together "Good Vibraions" in a very odd manner, we utilized 5 or 6 studios to put the thing together. We recorded the "ah, I love the colourful clothes she wears" those sections at Gold Star, and the "I'm pickin' up good vibrations" , that was recorded at Columbia. In those days you could record a single record for 15 hundred dollars. "Good Vibrations" cost about 15 thousand dollars.

Van Dyke Parks: I wrote "Heroes and Villians" with Brian. He said..."ta da da ta ta, (ricites melody)". Immutable. I put a sentence on that, because I worked for Brian, not with, HE WAS IT. ("I've been in this town so long that back in the city I've been taken for lost and gone and unknown for a long time, fell in love with an innocent girl") and "O.K." ya know, I forget the lyrics, it was a great tune...

Diane Rovell: ...the only thing I could think of is the fire song, which there were never any words put to it, but I don't know what else they intended to put in there, if you sat, and you listened to it, you could close your eyes an visualize like you defenitely knew there was a fire going on...I wouldn't call it pretty, it really signified that there was a fire there, it was scary.

Brian Wilson: ...all the musicians wore fire hats, and I had this guy bring in a bucket with some wood that was burning so that they could smell smoke while they recorded, and we recorded a song called "Fire" with alot of weird, screechy violins, and it was really weird!

Van Dyke Parks: The way he treats string players is with a "I don't know"...I mean that is "don't get me hung up in your qualifications and your lingo, and your lexicon, and your terminal dynastic scholarly interests, string players. I don't care if you are the first violinist of the L.A. Philharmonic or just a sharpie...ah...play the notes!...and Brian, to prove himself, went out one day, (what a bodacious spirit, what enterprise, what yankee ingenuity) came from Brian Wilson when he presented in 2 hours time, those string parts that mystified people on the issue of fire. "Fire" didn't come out 'cuz it was burnin' down too many buildings. String section was just slidin' all over the place, and it was Brian's notation, without a copyist, that provided that ensemble response.

Dennis Wilson: "I found the "Fire" tapes!"

Eric Burdon: ...now the Beach Boys, Brian Wilson in particular, have found something His music really deep, and it's beautiful, really beautiful, and I've heard that he's a very strange guy, man, and he's hung up, and he's very afraid of his past, ya know, but he shouldn't be, because he's honest, because it was honest, still is honest.

David Andrele: I became associated with Brian, cuz his music was just killing me, I loved it, and all of a sudden there were like new elements in the Beach Boy life. Alot of the contacts I had made in the so-called "underground" here I started bringing around to Brian. The press started paying attention, national press, underground press all the people, he was getting phone calls from Paul McCartney and Andy Oldham. The mystique of Brian Wilson was growing. The tracks he had laid down, and this is when now I became really involved with the studio, cuz I'd go every night with Brian, and just watch what was goin' on, and he'd cut the entire album, incredible tracks. They came back from England and listened to most of the tracks and didn't like what was goin' on, and during the course of this time also I helped Brian start Brother record

Dennis Wilson: ...are you kidding?...(ha hu ha ha ha ha ha ha!)...right, are you kidding?! We'd be in the studio and he would play us a song, we start singing, we'd start crying it was so great, I mean it was like "how could this possibly be happening How'd you write that?" There is not one person in the group that could come close to Brian's talent!

HOW ROCK COMMUNICATES

I got up this morning and listened to "Heroes & Villains." Awakening from deep sleep, unconsciousness spills hesitantly away, aspects of the real slowly mixing in with the rest of your mind. "My children were raised you know they suddenly rise; it started slow long ago head to toe healthy, wealthy and wise . . ."* Last week I was at Van Dyke Parks's home in the Hollywood Hills; the week before, chatting with Brian Wilson at the Kennedy International Airport. He hadn't heard Van's album yet. He'd been surprised to read about *Smiley Smile* in *Crawdaddy!* When *Smiley Smile* came out, I wondered why "Heroes & Villains" didn't sound as good in stereo. Now I was listening to the single for the second time this morning. I stepped into the shower.

Carl Wilson and Dennis Wilson: (on Van Dyke Parks) Carl: ...he was writing with Brian, ya know, doing lyrics... Dennis: ...he's a nice piano player... Carl: Yeh, he's a good one... Dennis: ...I think that's his specialty is playing piano...and that's Van Dyke... Carl: ...I think he's one of the greatest lyricysts...ever... he's a poet, ya know.

Van Dyke Parks: ...Mike Love posed the question to me "over and over the crow cries uncover the cornfield...what does that mean?" I said "Mike, I don't know". I had written the words, see, and I was seeking the threshold for "over and over the crow cries uncover the cornfield"...geez? So I said "Mike, I don't know". Soon I was fired, that is I resigned, that is I dissolved my relationship with the Beach Boy and seven years later they put out "Surf's Up"!

Finally, I'd like to add a ton of praise for your section on the Beach Boys in the October issue. Though some parts were teeny trash, the two articles, "Brian Wilson, Brian Behind the Beach Boys" and "Building the Beach Boy Empire" were fantastic. I have always been a constant fan of this utterly fabulous group but your articles helped me to truly appreciate the talent they possess and, of course, the genius of Brian Wilson. I now feel that Brian is the top, even over the popular, but, in my opinion, not so dedicated or meticulous team of Lennon and McCartney. I wonder if other groups put as much consideration into each and every aspect of a recording.

Thanks again for the first decent article on a fantastic group that I've seen yet.

Sincerely,
Andrea Lorens
Cranston, Rhode Island

People were buzzing about SMILE, be it musician word of mouth, or public news (which can be seen in this book)...a very important, new masterpiece was forthcoming, and this caught the attention of CBS director David Oppenheim, who was working on his television special "Inside Pop: The Rock Revolution". The intense forces of that pinnacle year of 1966 were the focus, including actual footage of the riot on Sunset Strip. The cameras descended on Brian Wilson just as he was ready to unveil "Surf's Up", which just happened to be the most brilliant example of the Wilson-Parks collabaration and the creative high point in Brian's career...to quote Byron Preiss, "If the rock community had been eager for SMILE, Brian's television performance sent them through the roof."

Please don't tell anybody, but our covers and some of the article titles are designed to attract readers of the "baloney pin up mags" to give them a taste of our sincere, factual coverage of the pop music scene.

About the Beatles music...they're just as dedicated as the Beach Boys. Their "Revolver" lp took 10 weeks of hard work and experimentation to complete.

GOOD VIBRATIONS

Variety describes the crowd at an Indianapolis Beach Boys' concert: "The young animals began to stir." Tell it like it is, Variety, baby.

ADD SOME MUSIC

Gone, but not obsolete, is the most informative Beach Boys fanzine of all-time, ADD SOME MUSIC, featuring great articles by Don Cunningham, Brian Gari and Brad Elliot, featuring his book updates, "Surf's Up Revisited" and other discoveries! Rare photos! No true fan should be without it...the last six (most essential) issues are available for $35 a set...Get 'em now!!!

write to:
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Elmwood, CT 06110

from you to us

Beach Boys — Beatles battle continues

KIERON MISKELLY (Harraby, Carlisle): Who does John Pearson think he is, saying that the Beach Boys are a flash-in-the-pan group (FYTU, December 17). He needs only to look in the NME Chart to see why they were voted the world's top group.

"Good Vibrations" reached the top place in both Britain and the USA, the Beach Boys produced the best LP that has ever been in the charts — "Pet Sounds" — which made "Revolver" look like something by Pinky and Perky!

What else have we had from the Beatles? A sick record called "Yellow Submarine," which was worse than Napoleon XIV's disc. The Beatles, therefore, must be the "flash-in-the-pan" group, not the Beach Boys.

LINDA WALKER (Elland, Yorkshire): How on earth the Beach Boys became the world's outstanding vocal group I do not know. They are a load of trash; their music is just like a lot of choir-boys trying to practise.

They aren't half as good as the fabulous Beatles; they aren't as nice looking and I'm sure they haven't had as many hits as the Beatles

KATRINA McPHERSON (Edinburgh): Those who say the Beatles are neglecting their fans should think for a moment. The group must have known that by not touring would have lost them some of their sillier fans, but they have the sense to realise that as a mainly-married group in their mid-twenties their scream-rousing days are numbered anyway, and they would have been daft to ruin their recording-studio future just to win a poll.

They are moving further and further away from the played-out drums-and-guitar type of song, which is the only type of thing they could do on stage. They couldn't in fact, do "Revolver" songs properly, and oldies wouldn't please the audience, so a live performance could only be disappointing.

If they have decided to stop touring in order to give us more "Revolvers" it was a wise decision — creative satisfaction obviously means more to them than votes.

BEACH BOYS CREDIT

I think you have a great mag and I enjoy reading it very much. I especially enjoyed reading your article on Brian Wilson of the Beach Boys in your April issue. But I think you put too much credit where it doesn't belong. It seems that every month you have more on the Monkees than any other group. You could pick any four boys from any high school in the country and put them on TV and give them a lot of publicity and they're certain to be a success. Whereas the Beach Boys who don't seem to be getting as much credit as the Monkees, have such tremendous lyrics, and have such flawless instrumental back-up that they are probably more deserving of their fame than any other group on the scene today (except the Beatles).

I hope you will keep up the good work, but I wish you would write more articles on the number one group, the BEACH BOYS and leave the articles on the Monkees to the children's magazines because it is mostly children who support them.

Scott Peterson
Salt Lake City, Utah

• *We agree with you about the Beach Boys, but there are a lot of older teens and adults who support the Monkees too!—Editor.*

DAILY VARIETY DAILY

ʒeach Boys' Balto Bash Boff, But They Also Had To Hire More Police Than In The Past

Baltimore, Nov. 24. — The Beach Boys' bash here last night drew 0.003 into the civic center for gross of $38,800, but it also cost Irving ranz, who promoted the one-niter, $650 to hire police to patrol the aper. When the rock-roll act was promoted here last year by Granz he nly had to hire $250 worth of policing, but word had reached this own of the melee that erupted in ndianapolis last Fri. (18) when he Beach five bashed there. Teengers thronged on stage and also ismantled some of the wooden hairs in auditorium. Result was adio station WIFE, which pronoted the Indy gig, halted show, urned up house lights and ended t all before the Beach Boys had ung all their routine, but also efore more chairs and appurtenances had become unslung.

On this current spin of eight ne-niters, Beach Boys have been loing their usual brisk biz.

Personal to **BRIAN WILSON**—Did you get our chicken? If so, please answer enclosed letter. IF NOT—Personal to **BEACH BOYS**—Why didn't you give **BRIAN** his chicken, huh? **LOVE—DEBBIE KEIL**, 4344 No. Denver, Kansas City, Mo. 64117, GL 3-2619 (Area Code 816) and **KATHY WINDERS**, 5315 NE 44 St., Kansas City, Mo. 64117, GL 3-6646 (Area Code 816).

what they lack in a rave-up stage act, they more than make up for in sound.

"To hear them do 'Good Vibrations' in person is an experience in itself.

"They pack in so much—that screaming little machine, and the voices blending like nobody's business—they'll have British audiences standing on their feet and yelling for more."

Bruce Johnston, 6th Beach Boy, says success secret of group is being COMPLEX AND INTRICATE

WONDERFUL

...by Mike Thornton

Music and Lyrics by Brian Wilson and Van Dyke Parks

Last night I had a wild dream. I spent a night of adventures with Brian Wilson. The catch phrase of the dream being "Harken to the clang of the Yankee Reaper". Was Brian being Bergmanesque or just quoting mid-west farm machinery. Then I awoke to a mysterious sound and wandered over to the music box from whence it came. There was an orchestra playing with a single clarinet singing softly over. The music slowly gave way to a harpsichord with two voices singing the word "won". I thought to myself "Mike, your coasting", so I picked up the needle and placed it at the beginning of the song. It sounded like a nursery rhyme sung through the memory of twenty years. The harpsichord and voice singing like sparrows. It is a song of discovery, like the first flower of spring finding the sun....

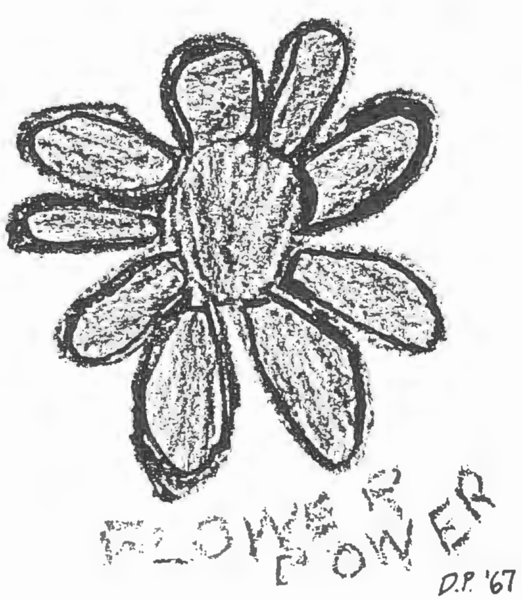
She belongs there left with her liberty,
never known as a non-believer,
She laughs and stays in the wonderful,

She knew how to gather the forest
when God reached softly and moved her body,
One golden locket, quite young, and loving,
her mother and father...

Farther down the path was a mystery,
through the recess, the chalk, and numbers,
A boy bumped into her wonderful,

All fall down and lost in the mystery,
Lost it all to a non-believer,
and all that's left is a girl whose loved by...
her mother and father...

She'll return in love with her liberty,
just away from the non-believer,
She'll sigh and thank God for Wonderful.



Good Morning, for CBS News, I'm Christopher Glenn...
I lift my head off the pillow and turn off the clock radio. When are we going to have some world peace, anyway, and what a wild dream!, I said to myself. As I get ready to meet the day I am reminded of that old saying, "What is up the canyon will eventually come down".

Brian Wilson is a genius, I think. I can't be sure because I don't know what the word means; but the way I see it, you have to use a very special word to capture the rare, mind-blocking, blinding talents of this 23-year-old whose grasp of popular music is iron-clad and total.

He alone in the industry -- at the pinnacle of the pop pyramid -- is full creator of a record from the first tentative constructions of a theme to the final master disc.

Brian is writer -- words and music -- performer and singer, arranger, engineer, producer with complete control even over packaging and design.

All of which leaves him with a unique responsibility which he does not wear lightly.

So heavy are the self-imposed burdens of complete control that Wilson has retired from personal appearances altogether, and forever, to enable him to meet the mounting challenges from within his inventive musical soul.

But he had watched, also, the joyous, flexible skills of Lennon and McCartney and the explosive freedoms of the newcomers on the United States musical scene in 1965.

The rigorous tour-demands were becoming impossible for Brian Wilson on top of his writing tasks but with massive earning-power at their mobile feet, it would have been stupid and down right bad business for the group to stay at home.

So...he himself quit the road and into his place stepped an unknown 22-year-old, Bruce Johnston, "phantom" Beach Boy.

Bruce, then unpublicized, had recorded with Terry Melcher and in appearance and

(turn)

attitude and, more important in the range of his voice, he blended swiftly with the Boys.

And, to Brian's delight, the substitution worked and fans, he found, accepted his reasons for absence as valid and important.

"This was confirmation of what I'd believed," he said. "That kids were becoming very aware musically. They had started to wonder where songs actually came from.

"And they come from inside human beings."

Thirteen of the songs emerge on the Boys' thirteenth album - "Pet Sounds", Wilson's proudest product thus far and a certainty to provide the group with their eighth gold album for sales exceeding 1,000,000 dollars, per album.

But the fourteenth song sent the pop world staggering with delighted wonderment.

It was called "Good Vibrations". Instrumentally, the track is quite brilliant; no symphony was ever scored with more inspirational patience and, because Wilson is as much a sound-fiend as a maker of melodies, he used four separate recording studios (each in a different neighborhood), to build the four-tracked tape into a most masterly record.

Wilson's instinctive talents for mixing sounds could most nearly equate to those of the old painters whose special secret was in the blending of their oils. And what is most amazing about all outstanding creative artists is that they are using only those basic materials which are freely available to everyone else.

'Phantom' Bruce Johnston now both tours and records with the group. Though he is not included in the 2,000,000 dollar a year Beach Boy Corporation, he receives a very handsome salary and he is, in any case, heir to a multi-million drugs and canning fortune.

They started, with no great seriousness, by making a record called "Surfin'", while they were still at school at Hawthorne, on the Californian edge of the Pacific.

Brian recalled the song: "Mike (Love) and I wrote it because surfing was becoming a big craze and someone in school suggested a song about the sport. It was no great musical creation, but it did bring something of the essence of surfing and the sea to music."

So it did. It altered the course of contemporary music in the USA, this one slight song recorded in two hours in Hollywood, on a single-track tape system with little Jardine playing a standard double-bass twice as big as himself, 14-year-old Carl Wilson on acoustic guitar, Brian himself standing up using brushes on drums and Mike Love singing the vocals with a severe cold.

The record sold more than 40,000 copies in the dying weeks of 1961. And it went to No. 3 in Southern California in a chart distorted beyond belief by the twist and

its many variants. (Chubby Checker was No. 1 at the time).

In the U.S. as a whole, the record reached 75 which is no bad thing for a first disc by schoolboys reflecting the spirit of an ocean which is as remote from most Americans as the Tiber is from the good people of Nelson and Colne.

From this first single, the Beach Boys drew $900 in royalties which wasn't much - and, in fact, not enough; that is another story - but it was sufficient to take them back into the studio for another single, "Surfin' Safari".

Brian adores his group, not as a contemporary, but rather like a patriarchal games-coach. He knows their faults and he raps hard and fast and directly when he doesn't get what he wants. And the Beach Boys are not always easy to deal with.

Equally, he seeks constantly for some redeeming quality. It may be the sexual magnetism which draws the nation's girlhood to the bronzed, iron-necked Dennis. Or, the unbelievable niceness of Carl. It could be the loyalty and half-stated simmering wit of Al Jardine. Or again the show-off, overt, non-toxic appeal of Bruce Johnston.

For each of them Brian has hour, upon hour, of analytical conversation to bestow on a listener.

But it is for Mike Love that he preserves his special praise. He respects Love as a remarkable entertainer (whose potential reaches far beyond rock and roll, or any form of music...away into boundless uplands). Also, Brian has a faint but deep sense of personal guilt over Mike who is MC and leader on stage, yet, can never be overall leader.

And what about Brian himself?

THE BEACH BOYS

Dennis Wilson—Born Dec. 4, 1944
in Hawthorne, Calif. . . . 5'9"
155 lbs. . . . Married

Carl Wilson—Born Dec. 21, 1946
in Hawthorne, Cal. . . . 5'10"
175 lbs. . . . Married

Brian Wilson—Born June 20, 1942
in Hawthorne, Cal. . . . 6'2"
195 lbs. . . . Married

Mike Love—Born March 15, 1941
in Los Angeles, Cal. . . . 6'1"
165 lbs. . . . Married

Alan Jardine—Born Sept. 3, 1942
in Lima, Ohio . . . 5'5"
135 lbs. . . . Married

Bruce Johnston—Born June 27, 1944
in Chicago, Illinois . . . 5'5"
135 lbs. . . . Single

Mike Love would like to know if there are any dance contests coming up. Reason? Well, The Beach Boys were in the habit of teasing Mike because he couldn't dance too well. This bothered him since he's a guy whose whole world revolves around music. Mike compelled himself to conquer dancing—and he did. Now every time he gets a chance, he shows off his new talent. Mike thinks he's so good, in fact, he wants to enter a dance contest and prove it to the rest of the group!

Capitol Records,
1290 Ave. of the
Americas,
N. Y., N. Y.

BEACH BOYS

from 11

"I know I'm a creative man, musically - from early days I believed there were ideas waiting to be dumped out if I had time. Now I know it and it's a good feeling.

"I approach my music-making as an art-form - something pure from the spirit to which I can add dynamics and marketable reality.

"I believe in God - in one God; some higher being who is better than we are. But I'm not formally religious. I simply believe in the power of the spirit and in the manifestation of this in the goodness of people. I seek out the best elements in people.

"People are part of my music. A lot of the songs are the result of emotional experiences, sadness and pain.

"Or joy, exultation in nature and sunshine and so on...like 'California Girls', a hymn to youth.

"I can write through empathy with others. The surf songs are a simple example of that -- I have never surfed but I was able to feel it through Dennis, who is a fine athlete.

"Music is genuine and healthy and the stimulation I get from moulding it and from adding dynamics is like nothing else on earth.

"I go to the piano and play 'feels'. 'Feels' are specific rhythm patterns, fragments of ideas. Once they're out of my head and into the open air, I can see them and touch them firmly. They're not 'feels' any more.

"I think that on 'Pet Sounds' the track 'Let's Go Away For A While' is the most satisfying piece of music I've ever made. I applied a certain set of dynamics through the arrangement and the mixing and got a full musical extension of what I'd planned during the earliest stages of the theme.

"I think the chord changes are very special. I've used a lot of musicians on the track - twelve violins (I guess fiddles is the 'hip' phrase), piano, four saxes, oboe, vibes, a guitar with a Coke bottle on the strings for a semi-steel-guitar effect. Also, I used two basses and percussion. The total effect is..."Let's go away for a while," which is something everyone in the world must have said at some time or other. 'Let's go away for a while'. Nice thought. Most of us don't go away, but it's still a nice thought.

"The track was supposed to be the backing for a vocal but I decided to leave it alone. It stands up well alone.

"Now, there's another track called 'Wouldn't It Be Nice' which has a very special and subtle background and for a time, I thought it would be the single after 'Sloop'. But that was before 'Good Vibrations'.

"One of the features of this record is that Dennis sings a special way, cupping his hands. I had thought for hours of the best way to achieve the sound and Dennis dug the idea because he knew it would work. So we practiced for hours until it did.

"The thing is I write and think in terms of what the Beach Boys can do. Not what they would find it easy to do, but what I know they are capable of doing which isn't always the same thing.

"I have a governor in my mind which keeps my imagination in order because idiot ideas are just a hang-up. But I don't like to be told 'it can't be done' when I know it can. That's the point. It mostly can be done.

"My musical influences go back to the early days when I worshipped the Four Freshmen, those great guys. That groovy sectional sound.

"The Beach Boys are lucky...we have a high range of voices; Mike can go from bass to the E above middle C; Dennis, Carl and Al progress upwards through C, A and B. I can take the second D in the treble clef.

"The harmonies we were able to produce gave us a uniqueness which is really the only important thing you can put into records - some quality no one else has got into.

"I love peaks in a song - and enhancing them on the control panel. Most of all, I love the human voice for its own sake. But I can treat it, with some detachment, as another musical instrument. This doesn't imply a lack of respect because I respect all instruments from Jew's harp to spinet.

"I know that in some circles we're not regarded as all that 'hip' or 'in'. This is maybe, because, we haven't just arrived from nowhere with something new with a new label.

"But I don't care too much what anyone says, so long as I know I'm staying ahead - right up to the limit of my present capabilities. I don't put out anything I don't respect. And I know for sure that the Beach Boys brought something new into rock and roll." ☐

The Beach Boys, Honestly

BY HONEST DEREK TAYLOR

Being on an honesty kick, and having nothing to lose, I thought I might tell you the truth about the Beach Boys, who themselves will have nothing to lose by the telling.

Not the whole truth, since that would really be telling. And not the whole truth either, because I don't know it. Who does? Not the Beach Boys. Maybe their mother does. Their mothers, I should say. Plural. That raises the first piece of truth. The Beach Boys are really the Wilsons. The three brothers. That is why I said mother, not mothers. There may be six Beach Boys (or five Beach Boys and one Brian Wilson), but really there are the brothers Wilson, in a very tight circle Brian, Carl and Dennis, and then come the others first, and close, Mike Love, a very strong man who is the Wilsons' cousin on their mother's side, and then Al Jardine and Bruce Johnston, not least, but last in time and distance.

It is not an easy relationship, for family and friends mix uneasily, but it is workable. It must be for it has lasted wtih strength, profitably for more than six years.

Right away, I should really come to the rescue of Bruce Johnston's position since consciously I sought to place him on the perimeter on the Beach Boys scene. It is probably true that he will never be a total Beach Boy, to you as consumers, to me as publicist, to the Beach Boys themselves, nor to Bruce, within his own head.

In abstract imagery, the Beach Boys are the original five: Brian, Carl, Dennis, Mike and Al—the schoolboys from the Pacific coast, young and scrubbed, American and new, white-trousered, spring from the sub-cultures of surfing and fast cars.

You cannot, by substitution, eradicate memory pictures. In Brian Wilson's subconscious mind, Bruce will always be phantom Beach Boy, even though Bruce was Brian's nominee as his replacement when Brian decided not to perform any more, preferring to remain at home writing the songs which fuel the group engine.

However, in terms of stage performance, physical charm, personality, vocal range, musically and personal appearance, Bruce has won total acceptance and respect from fans and from the other Beach Boys he has gained friendship and admiration and support, for they knew that it was a very rough spot—Bruce replacing a brother, a leader, a musician and a very exceptoinal personality all in one.

Sometimes Bruce regrets the necessary imprisonment of his individual spirit—the constriction of his desire to shine on his own; the suppression of his will to be himself in his own right. But he knows that nobody asked him to join—he is a Beach Boy because he wants to be and because the others want him to be. No one is forcing anyone. That's healthy. It is also profitable.

Now Al Jardine is a horse of an entirely different hue and cry. In at the beginning,

out for a short time, he is now stronger than ever and immensely in favor with the Wilsons and Mike Love who have admitted him to their financial corporation as a participating partner, able to vote, to draw dividends, to share secrets, to be in on the ins, and never out on the outs.

This was not always so. For years it was "Good old Al" and "great little Al," but not Al the Insider. Wrongly, but maybe understandably (remembering the power of family ties). Always OK for singing, for playing and for anchoring the group's stage-line-up with his stocky cheerful presence. But when the decisions were made, the intriguing whispers exchanged and home-truths driven home, Al went quietly to his own home by the sea and thought his own thoughts.

This year, Al's stature increased—Brian was quoted as saying: "He is our anchor, his goodness and strength flow through the microphone, along the wires and on to the tapes."

Al Jardine has completely arrived and it is high time. He is a wonderfully good man, very funny and musical and a joy to have around. Every group should have an Al. Few have.

Now to Mike Love, sophisticated beyond his years, wise, witty and largely without fear. He is in the group because he always was

and always must be so long as they are boyish and beach-like enough to remain Beach Boys. He has known his cousins since earliest childhood and there is nothing about them he has not spotted, comprehended, known, loved, hated, deplored, forgiven or forgotten.

More than either Bruce or Al, Mike has had his "outs" with Brian, Carl and Dennis. And they with him. But the blood relationships, the good times, the interdependencies, the economic advantages, plus a sublimely wry sense of humor empower him to cope with all the whims and fantasies of group life which is not the easiest way of earning a living, contrary to what you may have heard.

Mike is older than his cousins; he is slim, tidy, red-haired, inclining to baldness, shrewd with money, even greedy, immensely practical, all of which set him apart from the Wilsons who are none of these things. He is a fine counter-balance to the eccentricities of Brian who is careless wtih money, incorrigible about time, happily overweight, shaggy-haired, a night-creature who acts on impulse without relating to any known behaviour pattern.

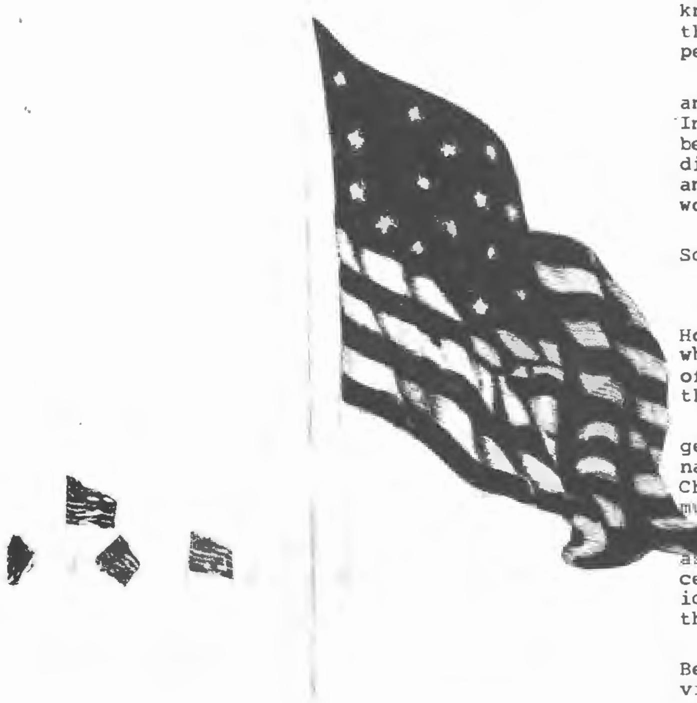
Brian and Mike are very fond of each other because each recognizes the other's strength. They have a very subtle understanding of each other's minds—in carefree moments their cross-talk has an uncanny facile speed and the humor is extraordinarily interchangeable giving the impression of two voices from one head.

Each feels a grave responsibility to keep the group top of the heap—Brian for the musical direction—Mike for the concert tours, curtailment of expenditure—the hard and harsh facts of life in a perilous, everchanging industry geared to the fickle teenage dollar which means geared to you and how you feel on any given day.

Mike is less concerned than Brian with the subtleties of musical growth—he is as happy with the old Beach Boy standard songs as with the delicate intricacies of the new Wilson music which is highly competitive. The new music is aimed as much at adding something to contemporary art as at the charts.

Dennis and Carl, devoted as brothers and worshippers to Brian and incredibly patient with him, feel some of Brian's musical pains. Dennis, wild, physical, and prone to swift mood changes, believes Brian to be the ultimate young genius as well he might be. Carl, youngest of the brothers, feels a strangely paternal protective thing toward Brian—a need to shield him from realities; to put up this barrier against the world, Carl will employ soothing white lies.

In general, the Beach Boys cope well. But it is, as I said, not easy. It needs fortitude not usually found in six young men. One trusts it can continue. The odds are that it will.



AMERICAN INDEPENDENTS

by Jerry McCulley

There was always music in his home; his father saw to that. It was, afterall, his father's first love. And though he would never achieve much fame for himself, the father's ambitious inspiration helped gain it for his son.

As a pre-teen he performed in a local church with precocious abandon. The response from his listeners was enthusiastic. It wasn't long before he began to compose his own music.

But as a young man the music he heard in his head began to clash jarringly with the staid tastes of his peers. Yet he knew that the melodies and rhthyms that echoed persistently through his mind had to be dealt with. And so, in his own peculiar way, he began to record them.

He toiled with musical fragments; cutting, rearranging and transposing them into an enchanting, highly personal puzzle. Inspired by traditional American folk songs and hymns, they began to become part of his own compositions, altered and yet distinct. It was startlingly adventuresome music, yet still anchored firmly in its American Gothic roots. But his best work would remain locked away and unperformed for decades.

Years later he would be hailed as a true musical visionary. Scores of musicians would claim him as their inspiration.

He died in 1954. His name was Charles Ives.

The parallels with one Brian Douglas Wilson and his personal Holy Grail, "Smile", are interesting to say the least. But just what does this dead Ives fellow have to do with any discussion of Mr. Wilson's "Smile"? The answer is easy: Nothing.. and everything.

Charles Ives is considered to be the father of what is generally referred to as "Modern American Music". Despite its name, this idiom by and large excludes the likes of Irving Berlin, Chuck Berry, The Four Freshman and Joe Walsh. It is "serious" music. Classical. Important.

And it was probably never so stuffy and bound by tradition as when Ives began to gleefully desecrate it in the late 19th century. At the time Ives entered Yale in 1894, American classicists were all-too-willing slaves to the Germanic Romanticism that stretched from Beethoven and Brahms to Strauss and Wagner.

Though he displayed some affection for that music, especially Beethoven,Ives had developed a radically independent musical viewpoint, thanks largely to the staunch Yankee individualist upbringing imparted by his father George. The elder Ives was a relatively small-time bandmaster in Danbury, Connecticut who held some rather radical views of music theory himself. His fondness for quarter tones, the notes that lay "between the cracks of the piano keys", led him to develop instrumental contrivances that would produce them. Once, the bemused citizens of Danbury were treated to the musical splendor of a pair of colliding marching bands, each playing a different tune. Such "ear-stretching" exercises were also part of the Ives home life; George would make Charles sing "Swanee River" in E-flat while accompanying him in the key of C.

And so Charles learned at a tender age to follow his own instincts, no matter how far afield they might lead him. In his compositions young Charles had little difficulty reconciling the Germanic masters with New England folk tunes, usually in the same piece of music.

Of Ives' Second Symphony Leonard Bernstein once commented: "Let us try to identify ourselves with young Ives, a mere 27-years-old, trying to record the sound images of his world. Those images were a combination of the great works of the German tradition - Beethoven, Brahms, Wagner - plus the local music he lived with - hymns, folk songs, patriotic songs and marches. All this can be found in this Second Symphony - from Beethoven's Fifth to "Turkey in the Straw". But it all comes out Ivesian, transmorgrified into his own personal statement." On CBS Television a few years later Bernstein would praise the innovations of a young man from Hawthorne, CA as he sat in his living room performing a plaintive "Surf's Up", trying to record the sound images of his own world.

Not surprisingly, Ives received little recognition, let alone honor, in his own lifetime. There was little hostility towards his music, if simply because virtually no one would accept the challenge of playing it. Ever the Yankee pragmatist, Ives realized early on that he would never be able to support himself, let alone his family, on his music alone. And so he entered the insurance business in New York and relegated his pencil-scored composing to his spare time. By the 20s he was the most celebrated insurance executive in New York City. His wealth allowed him the infrequent pleasure of hiring musicians to come to his Redding, Connecticut home and perform his music. But as the years and indifference of his musical peers began to take their inevitable toll, the complex, penciled scores of his symphonies, orchestral sets, string quartets, sonatas,and songs began to turn yellow as they sat clumped in desk drawers or stacked outside in his barn.

Honor was slow in coming. The cadre of influential Ives admirers grew slowly over the decades. In 1947, Ives' Third Symphony was awarded the Pulitzer Prize, 36 years after its composition. Charles Ives was 72. And justice was just around the corner.

It would be foolish to make any subjective comparisons between the music that lay moldering in that Redding, Connecticut barn and the "American Gothic trip" that was committed to tape in the studios at Gold Star and Western those two decades ago. But what of the inspiration of that magic inner voice and the courage to follow it? And what of the indifference that resulted?

Of course Brian Wilson never sold insurance. Or did he? Just ask Mike, Al and Carl how secure their futures would be without "California Girls" and "Good Vibrations" as part of their trust fund.

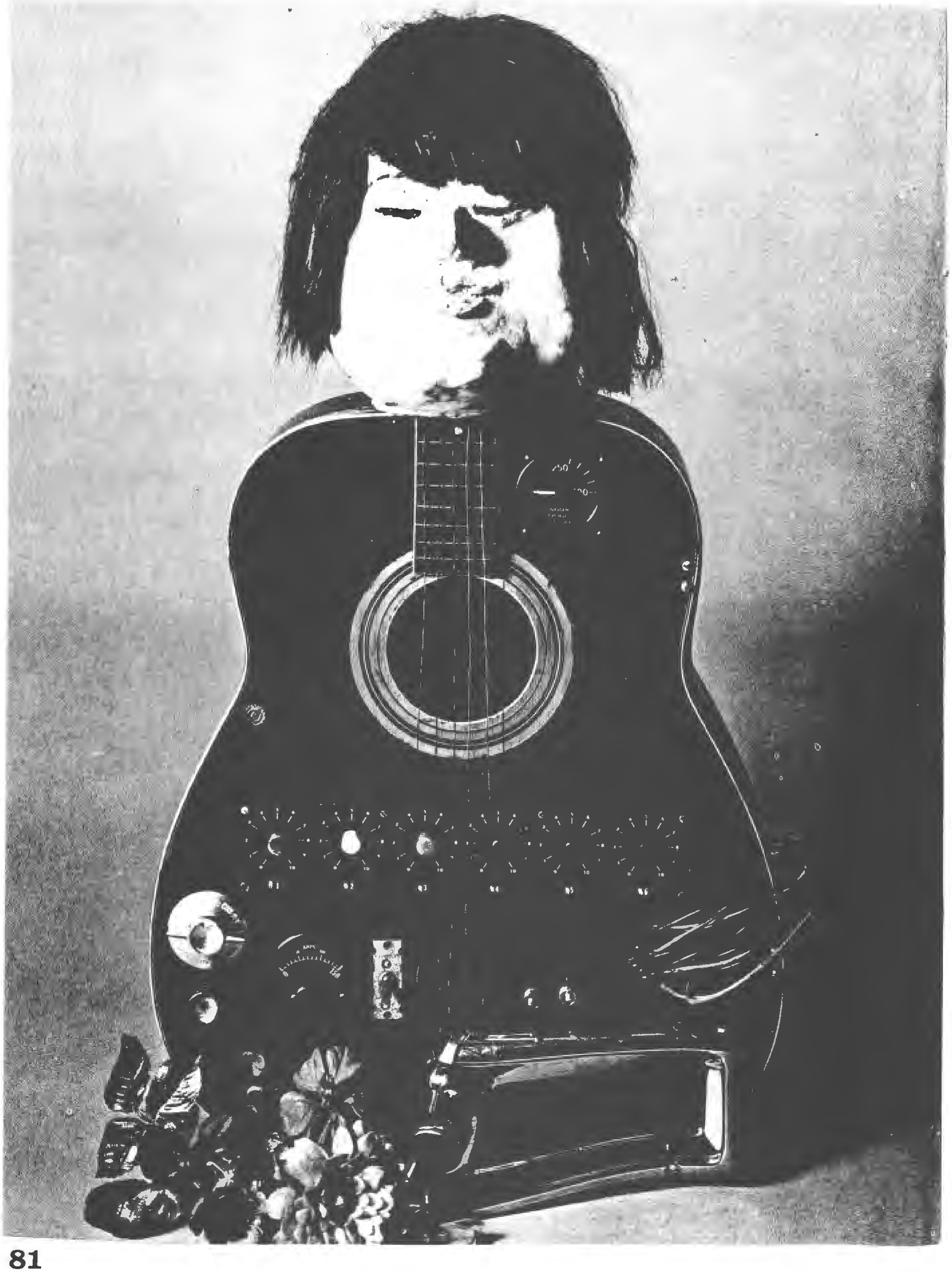
It would also be ludicrous to suggest that Brian Wilson is a sadly overlooked figure in American pop; the gold records and house in Malibu belie that fact. Brian has his honor. Is a little justice too much to ask for?

Someday soon the singer will sing a new song. And with a little luck we'll also receive an old gift that's been waylayed for 20 years or so. And on that day I'd like to believe that somewhere the soul of Charles Ives will be Smiling.

DISCLOSURE

Thoughts, which deeply rest at evening,
At sunrise gaily thrilled the mind;
Songs whose beauty now only lies in memory
Youth would sing with rapture,
Sing from joyous buoyant impulse
Knowing naught what he was singing,
Thus would God reveal the range of Soul!

Charles Ives, 1921



The Religious Conversion of Brian Wilson

Goodbye Surfing Hello God!

There is something strange and new in the sound of the Beach Boys and it's coming out of what used to be the squarest head in pop music

By Jules Siegel

It was just another day of greatness at Gold Star Recording Studios on Santa Monica Boulevard in Hollywood. In the morning four long-haired kids had knocked out two hours of sound for a record plugger who was trying to curry favor with a disk jockey friend of theirs in San Jose. Nobody knew it at the moment, but out of that two hours there were about three minutes that would hit the top of the charts in a few weeks, and the record plugger, the disk jockey and the kids would all be hailed as geniuses, but geniuses with a very small g.

Now, however, in the very same studio a Genius with a very large capital G was going to produce a hit. There was no doubt it would be a hit because this Genius was Brian Wilson. In four years of recording for Capitol Records, he and his group, the Beach Boys, had made surfing music a national craze, sold 16 million singles and earned gold records for 10 of their 12 albums.

Not only was Brian going to produce a hit, but also, one gathered, he was going to show everybody in the music business exactly where it was at; and where it was at, it seemed, was that Brian Wilson was not merely a Genius—which is to say a steady commercial success—but rather, like Bob Dylan and John Lennon, a GENIUS—which is to say a steady commercial success and hip besides.

Until now, though, there were not too many hip people who would have considered Brian Wilson and the Beach Boys hip, even though he had produced one very hip record, *Good Vibrations,* which had sold more than a million copies, and a super-hip album, *Pet Sounds,* which didn't do very well at all—by previous Beach Boys sales standards. Among the hip people he was still on trial, and the question discussed earnestly among the recognized authorities on what is and what is not hip was whether or not Brian Wilson was hip, semi-hip or square.

But walking into the control room with the answers to all questions such as this was Brian Wilson himself, wearing a competition-stripe surfer's T-shirt, tight white duck pants, pale green bowling shoes and a red plastic toy fireman's helmet.

Everybody was wearing identical red plastic toy fireman's helmets. Brian's cousin and production assistant, Steve Korthoff was wearing one; his wife, Marilyn, and her sister, Diane Rovelle—Brian's secretary—were also wearing them, and so was a once-dignified writer from *The Saturday Evening Post* who had been following Brian around for two months trying to figure out whether or not this 24-year-old oversized tribute to Southern California who carried some 250 pounds of baby fat on a 6-foot-4-inch frame was a genius, Genius or GENIUS, hip, semi-hip or square—concepts the writer himself was just learning to handle.

Out in the studio, the musicians for the session were unpacking their instruments. In sport shirts and slacks, they looked like insurance salesmen and used-car dealers, except for one blonde female percussionist who might have been stamped out by a special machine that supplied plastic mannequin housewives for detergent commercials.

Controlled, a little bored after twenty years or so of nicely paid anonymity, these were the professionals of the popular music business, hired guns who did their job expertly and efficiently and then went home to the suburbs. If you wanted swing, they gave you swing. A little movie-track lushness? Fine, here comes movie-track lushness. Now it's rock-and-roll? Perfect rock-and-roll, down the chute.

"Steve," Brian called out, "where are the rest of those fire

ILLUSTRATION BY SAM KIRSON

"I'm writing a teen-age symphony to God,"
Brian said... the voices of
the Beach Boys pealed out
in wordless prayer from the acetate, thirty
seconds of chorale that
reached upward in a sigh without words

hats? I want everybody to wear fire hats. We've really got to get into this thing." Out to the Rolls-Royce went Steve and within a few minutes all of the musicians were wearing fire hats, silly grins beginning to crack their professional dignity.

"All right, let's go," said Brian. Then, using a variety of techniques ranging from vocal demonstration to actually playing the instruments, he taught each musician his part. A gigantic fire howled out of the massive studio speakers in a pounding crush of pictorial music that summoned up visions of roaring, windstorm flames, falling timbers, mournful sirens and sweating firemen, building into a peak and crackling off into fading embers as a single drum turned into a collapsing wall and the fire-engine cellos dissolved and disappeared.

"When did he write this?" asked an astonished pop music producer who had wandered into the studio. "This is really fantastic! Man, this is unbelievable! How long has he been working on it?"

"About an hour," answered one of Brian's friends.

"I don't believe it. I just can't believe what I'm hearing," said the producer and fell into a stone glazed silence as the fire music began again.

For the next three hours, Brian Wilson recorded and re-recorded, take after take, changing the sound balance, adding echo, experimenting with a sound effects track of a real fire.

"Let me hear that again." "Drums, I think you're a little slow in that last part. Let's get right on it." "That was really good. Now, one more time, the whole thing." "All right, let me hear the cellos alone." "Great. Really great. Now let's *do it!"*

With 23 takes on tape and the entire operation responding to his touch like the black knobs on the control board, sweat, glistening down his long, reddish hair onto his freckled face, the control room a little of dead cigarette butts, Chicken Delight boxes, crumpled napkins, Coke bottles and all the accumulated trash of the physical end of the creative process, Brian stood at the board as the four speakers blasted the music into the room.

For the 24th time, the drum crashed and the sound effects crackle faded and stopped.

"Thank you," said Brian, into the control room mike. "Let me hear that back." Feet shifting, his body still, eyes closed, head moving seal-like to his music, he stood under the speakers and listened. "Let me hear that one more time."

Again the fire roared. "Everybody come out and listen to this," Brian said to the musicians. They came into the control room and listened to what they had made.

"What do you think?" Brian asked.

"It's incredible. Incredible," whispered one of the musicians, a man in his fifties, wearing a Hawaiian shirt and iridescent trousers and pointed black Italian shoes. "Absolutely incredible."

"Yeah," said Brian on the way home, an acetate trial copy or "dub" of the tape in his hands, the red plastic fire helmet still on his head. "Yeah, I'm going to call this 'Mrs. O'Leary's Fire' and I think it might just scare a whole lot of people."

As it turns out, however, Brian Wilson's magic fire music is not going to scare anybody—because nobody other than the few people who heard it in the studio will ever get to listen to it. A few days after the record was finished, a building across the street from the studio burned down and, according to Brian, there was also an unusually large number of fires in Los Angeles. Afraid that his music might in fact turn out to be magic fire music, Wilson destroyed the master.

"I don't have to do a big scary fire like that," he later said. "I can do a candle and it's still fire. That would have been a really bad vibration to let out on the world, that Chicago fire. The next one is going to be a candle."

A person who thinks of himself as understanding would probably interpret this episode as an example of perhaps too-excessive artistic perfectionism. One with psychiatric inclinations would hear all this stuff about someone who actually believed music could cause fires and start using words such as neurosis and maybe even psychosis. A true student of spoken hip, however, would say *hang-up,* which covers all of the above.

As far as Brian's pretensions toward hipness are concerned, no label could do him worse harm. In the hip world, there is a widespread idea that really hip people don't have hang-ups, which gives rise to the unspoken rule (unspoken because there is also the widespread idea that really hip people don't make *any* rules) that no one who wants to be thought of as hip ever reveals his hang-ups, except maybe to his guru, and in the strictest of privacy.

In any case, whatever his talent, Brian Wilson's attempt to win a hip following and reputation foundered for many months in an obsessive cycle of creation and destruction that threatened not only his career and his future but also

"...maybe sometimes you have to do an intellectual thing. If they don't get the words, they'll get the music, because that's where it's really at, in the music. You can get hung up in words"

his marriage, his friendships, his relationship with the Beach Boys and, some of his closest friends worried, his mind.

For a boy who used to be known in adolescence as a lover of sweets, the whole thing must have begun to taste very sour; yet, this particular phase of Brian's drive toward whatever his goal of supreme success might be began on a rising tide that at first looked as if it would carry him and the Beach Boys beyond the Beatles, who had started just about the same time they did, into the number-one position in the international pop music fame-and-power competition.

"About a year ago I had what I consider a very religious experience," Wilson told Los Angeles writer Tom Nolan in 1966. "I took LSD, a full dose of LSD, and later, another time, I took a smaller dose. And I learned a lot of things, like patience, understanding. I can't teach you or tell you what I learned from taking it, but I consider it a very religious experience."

A short time after his LSD experience, Wilson began work on the record that was to establish him right along with the Beatles as one of the most important innovators in modern popular music. It was called *Good Vibrations,* and it took more than six months, 90 hours of tape and 11 complete versions before a 3-minute 35-second final master tape satisfied him. Among the instruments on *Good Vibrations* was an electronic device called a theramin, which had its debut in the soundtrack of the movie *Spellbound,* back in the '40s. To some people, *Good Vibrations* was considerably crazier than Gregory Peck had been in the movie, but to others, Brian Wilson's new record, along with his somewhat earlier lp release, *Pet Sounds,* marked the beginning of a new era in pop music.

"THEY'VE FOUND THE NEW SOUND AT LAST!" shrieked the headline over a London *Sunday Express* review as *Good Vibrations* hit the English charts at number six and leaped to number one the following week. Within a few weeks, the Beach Boys had pushed the Beatles out of first place in England's *New Musical Express'* annual poll. In America, *Good Vibrations* sold nearly 400,000 copies in four days before reaching number one several weeks later and earning a gold record within another month when it hit the one-million sale mark.

It was an arrival, certainly, but in America, where there is none of the Beach Boys California-mystique that adds a special touch of romance to their records and appearances in Europe and England, the news had not yet really reached all of the people whose opinion can turn popularity into fashionability. With the exception of a professor of show business (right, professor of show business; in California such a thing is not considered unusual) who turned up one night to interview Brian, and a few young writers (such as *The Village Voice's* Richard Goldstein, Paul Williams of *Crawdaddy!,* and Lawrence Dietz of *New York* Magazine) not too many opinion makers were prepared to accept the Beach Boys into the mainstream of the culture industry.

"Listen man," said San Francisco music critic Ralph Gleason who had only recently graduated from jazz into Bob Dylan and was apparently not yet ready for any more violent twists, "I recognize the LA hype when I hear it. I know all about the Beach Boys and I think I liked them better before, if only for sociological reasons, if you understand what I mean."

"As for the Beach Boys," an editor of the *Post* chided his writer, who had filed the world's longest Western Union telegram of a story filled with unrelieved hero worship of Brian Wilson, "I want you to understand that as an individual you can feel that Brian Wilson is the greatest musician of our time, and maybe the greatest human being, but as a reporter you have got to maintain your objectivity."

"They want me to put him down," the writer complained. "That's their idea of objectivity—the put-down."

"It has to do with this idea that it's not hip to be sincere," he continued, "and they really want to be hip. What they don't understand is that last year hip was sardonic—camp, they called it. This year hip is sincere.

"When somebody as corny as Brian Wilson starts singing right out front about God and I start writing it—very *sincerely,* you understand—it puts them very up tight.

"I think it's because it reminds them of all those terribly sincere hymns and sermons they used to have to listen to in church when they were kids in Iowa or Ohio.

"Who knows? Maybe they're right. I mean, who needs all this goddamn intense sincerity all the time?"

What all this meant, of course, was that everybody agreed that Brian Wilson and the Beach Boys were still too square. It would take more than *Good Vibrations* and *Pet Sounds* to erase three-and-a-half years of *Little Deuce Coupe*—a *lot* more if you counted in those J. C. Penney-style custom-tailored, kandy-striped sport shirts they insisted on wearing on stage.

Brian, however, had not yet heard the news, it appeared, and was steadily going about the business of trying to become hip. The Beach Boys, who have toured without him

Brian seemed to be
filled with secret fear.
"There could be
mind gangsters, couldn't there?" he asked.
"You know there's
mind gangsters these days."

ever since he broke down during one particularly wearing trip, were now in England and Europe, phoning back daily reports of enthusiastic fan hysteria—screaming little girls tearing at their flesh, wild press conferences, private chats with the Rolling Stones. Washed in the heat of a kind of attention they had never received in the United States even at the height of their commercial success, three Beach Boys —Brian's brothers, Dennis and Carl, and his cousin, Mike Love—walked into a London Rolls-Royce showroom and bought four Phantom VII limousines, one for each of them and a fourth for Brian. Al Jardine and Bruce Johnston, the Beach Boys who are not corporate members of the Beach Boys enterprises, sent their best regards and bought themselves some new clothing.

"I think this London thing has really helped," said Brian with satisfaction after he had made the color selection on his $32,000 toy—a ducal-burgundy lacquered status symbol ordinarily reserved for heads of state. "That's just what the boys needed, a little attention to jack up their confidence." Then, learning that he wouldn't be able to have his new car for three months, he went out and bought an interim Rolls-Royce for $20,000 from Mamas and Papas producer, Lou Adler, taking possession of the automobile just in time to meet his group at the airport as they returned home.

"It's a great environment for conducting business," he explained as his friend and former road manager, Terry Sachen, hastily pressed into service as interim chauffeur for the interim Rolls-Royce, informally uniformed in his usual fringed deerskins and moccasins, drove the car through Hollywood to one of Brian's favorite eating places, the Pioneer Chicken drive-in on Sunset Boulevard.

"This car is really out of sight," said Brian, filling up on fried shrimp in the basket. "Next time we go up to Capitol, I'm going to drive up in my Rolls-Royce limo. You've got to do those things with a little style. It's not just an ordinary visit that way—it's an arrival, right? Wow! That's really great—an *arrival,* in my limo. It'll blow their minds!"

Whether or not the interim Rolls-Royce actually ever blew the minds of the hard-nosed executives who run Capitol Records is something to speculate on, but no one in the record industry with a sense of history could have failed to note that this very same limousine had once belonged to John Lennon; and in the closing months of 1966, with the Beach Boys home in Los Angeles, Brian rode the *Good Vibrations* high, driving forward in bursts of enormous energy that seemed destined before long to earn him the throne of the international empire of pop music still ruled by John Lennon and the Beatles.

At the time, it looked as if the Beatles were ready to step down. Their summer concerts in America had been only moderately successful at best, compared to earlier years. There were ten thousand empty seats at Shea Stadium in New York and 11 lonely fans at the airport in Seattle. Mass media, underground press, music-industry trade papers and the fan magazines were filled with fears that the Beatles were finished, that the group was breaking up. Lennon was off acting in a movie; McCartney was walking around London alone, said to be carrying a giant torch for his sometime girl friend, Jane Asher; George Harrison was getting deeper and deeper into a mystical Indian thing under the instruction of *sitar*-master Ravi Shankar, and Ringo was collecting material for a Beatles museum.

In Los Angeles, Brian Wilson was riding around in the Rolls-Royce that had once belonged to John Lennon, pouring a deluge of new sounds onto miles of stereo tape in three different recording studios booked day and night for him in month-solid blocks, holding court nightly at his $240,000 Beverly Hills Babylonian-modern home, and, after guests left, sitting at his grand piano until dawn, writing new material.

The work in progress was an album called *Smile*. "I'm writing a teen-age symphony to God," Brian told dinner guests on an October evening. He then played for them the collection of black acetate trial records which lay piled on the floor of his red imitation-velvet wallpapered bedroom with its leopard-print bedspread. In the bathroom, above the wash basin, there was a plastic color picture of Jesus Christ with trick effect eyes that appeared to open and close when you moved your head. Sophisticate newcomers pointed it out to each other and laughed slyly, almost hoping to find a Keane painting among decorations ranging from Lava Lamps to a department-store rack of dozens of dolls, each still in its plastic bubble container, the whole display trembling like a space-age Christmas tree to the music flowing out into the living room.

Brian shuffled through the acetates, most of which were unlabeled, identifying each by subtle differences in the patterns of the grooves. He had played them so often he knew the special look of each record the way you know the key to your front door by the shape of its teeth. Most were instrumental tracks, cut while the Beach Boys were in Europe, and for these Brian supplied the vocal in a high sound that seemed to come out of his head rather than his throat as he somehow managed to create complicated four and five part harmonies with only his own voice.

"Rock, rock, Plymouth rock roll over," Brian sang. *"Bicycle rider, see what you done done to the church of the native American Indian . . . Over and over the crow cries uncover the cornfields . . . Who ran the Iron Horse . . . Out in the farmyard the cook is chopping lumber; out in the barnyard the chickens do their number . . . Bicycle rider see what you done done . . ."* A panorama of American history filled the room as the music shifted from theme to theme; the tinkling harpsichord-sounds of the bicycle rider pushed sad Indian sounds across the continent; the Iron Horse pounded across the plains in a wide open rolling rhythm that summoned up visions of the old West; civilized chickens bobbed up and down in a tiny ballet of comic barnyard melody; the inexorable bicycle music, cold and charming as an infinitely talented music box, reappeared and faded away.

Like medieval choirboys, the voices of the Beach Boys pealed out in wordless prayer from the last acetate, thirty seconds of chorale that reached upward to the vaulted stone ceilings of an empty cathedral lit by thousands of tiny votive candles melting at last into one small, pure pool that whispered a universal *amen* in a sigh without words.

Brian's private radio show was finished. In the dining room a candle-lit table with a dark blue cloth was set for 10 persons. In the kitchen, Marilyn Wilson was trying to get the meal organized and served, aided and hindered by the chattering suggestions of the guests' wives and girl friends. When everyone was seated and waiting for the food, Brian tapped his knife idly on a white china plate.

"Listen to that," he said. "That's really great!" Everybody listened as Brian played the plate. "Come on, let's get something going here," he ordered. "Michael — do this. David — you do this." A plate-and-spoon musicale began to develop as each guest played a distinctly different technique, rhythm and melody under Brian's enthusiastic direction.

"That's absolutely unbelievable!" said Brian. "Isn't that unbelievable? That's so unbelievable I'm going to put it on the album. Michael, I want you to get a sound system up here tomorrow and I want everyone to be here tomorrow night. We're going to get this on tape."

Brian Wilson's plate-and-spoon musicale never did reach the public, but only because he forgot about it. Other sounds equally strange have found their way on to his records. On *Pet Sounds,* for example, on some tracks there is an odd, soft, hollow percussion effect that most musicians assume is some kind of electronically transmuted drum sound — a conga drum played with a stick perhaps, or an Indian tom-tom. Actually, it's drummer Hal Blaine playing the bottom of a plastic jug that once contained Sparklettes spring water. And, of course, at the end of the record there is the strangely affecting track of a train roaring through a lonely railroad crossing as a bell clangs and Brian's dogs, Banana, a beagle, and Louie, a dark brown Weimaraner, bark after it.

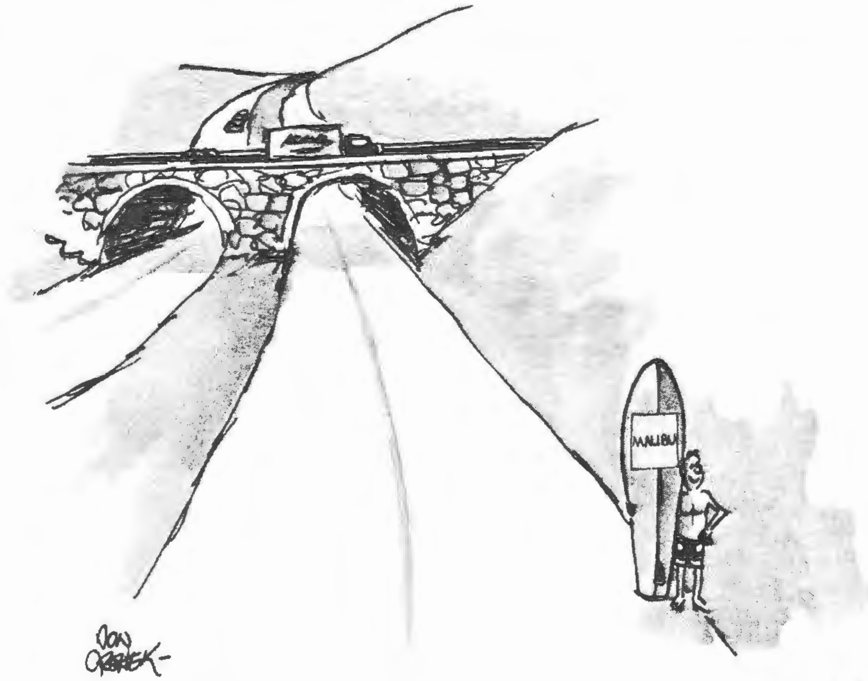
More significant, perhaps, to those who that night heard the original instrumental tracks for both *Smile* and the Beach Boys new single, *Heroes and Villains,* is that entire sequences of extraordinary power and beauty are missing in the finished version of the single, and will undoubtedly be missing as well from *Smile* — victims of Brian's obsessive tinkering and, more importantly, sacrifices to the same strange combination of superstitious fear and God-like conviction of his own power he displayed when he destroyed the fire music.

The night of the dining-table concerto, it was the God-like confidence Brian must have been feeling as he put his guests on his trip, but the fear was soon to take over. At his house that night, he had assembled a new set of players to introduce into his life game, each of whom was to perform a specific role in the grander game he was playing with the world.

Earlier in the summer, Brian had hired Van Dyke Parks, a super-sophisticated young songwriter and composer, to collaborate with him on the lyrics for *Smile.* With Van Dyke working for him, he had a fighting chance against John Lennon, whose literary skill and Liverpudlian wit had been one of the most important factors in making the Beatles the darling of the hip intelligentsia.

With that flank covered, Brian was ready to deal with some of the other problems of trying to become hip, the most important of which was how was he going to get in touch with some really hip people. In effect, the dinner party at the house was his first hip social event, and the star of the evening, so far as Brian was concerned, was Van Dyke Parks' manager, David Anderle, who showed up with a whole group of very hip people.

Elegant, cool and impossibly cunning, Anderle was an artist who had somehow found himself in the record business as an executive for MGM Records, where he had earned himself a reputation as a genius by purportedly thinking up the million-dollar movie-TV-record offer that



briefly lured Bob Dylan to MGM from Columbia until everybody had a change of heart and Dylan decided to go back home to Columbia.

Anderle had skipped back and forth between painting and the record business, with mixed results in both. Right now he was doing a little personal management and thinking about painting a lot. His appeal to Brian was simple: everybody recognized David Anderle as one of the hippest people in Los Angeles. In fact, he was something like the mayor of hipness as far as some people were concerned. And not only that, he was a genius.

Within six weeks, he was working for the Beach Boys; everything that Brian wanted seemed at last to be in reach. Like a magic genie, David Anderle produced miracles for him. A new Beach Boys record company was set up, Brother Records, with David Anderle at its head and, simultaneously, the Beach Boys sued Capitol Records in a move to force a renegotiation of their contract with the company.

The house was full of underground press writers; Anderle's friend Michael Vosse was on the Brother Records payroll out scouting TV contracts and performing other odd jobs. Another of Anderle's friends was writing the story on Brian for *The Saturday Evening Post* and a film crew from CBS-TV was up at the house filming for a documentary to be narrated by Leonard Bernstein. The Beach Boys were having meetings once or twice a week with teams of experts briefing them on corporate policy, drawing complicated chalk patterns as they described the millions of dollars everyone was going to earn out of all this.

As 1967 opened it seemed as though Brian and the Beach Boys were assured of a new world of success; yet something was going wrong. As the corporate activity reached a peak of intensity, Brian was becoming less and less productive and more and more erratic. *Smile*, which was to have been released for the Christmas season, remained unfinished. *Heroes and Villains*, which was virtually complete, remained in the can, as Brian kept working out new little pieces and then scrapping them.

Van Dyke Parks had left and come back and would leave again, tired of being constantly dominated by Brian. Marilyn Wilson was having headaches and Dennis Wilson was leaving his wife. Session after session was canceled. One night a studio full of violinists waited while Brian tried to decide whether or not the vibrations were friendly or hostile. The answer was hostile and the session was canceled, at a cost of some $3,000. Everything seemed to be going wrong. Even the *Post* story fell through.

Brian seemed to be filled with secret fear. One night at the house, it began to surface. Marilyn sat nervously painting her fingernails as Brian stalked up and down, his face tight and his eyes small and red.

"What's the matter, Brian? You're really strung out," a friend asked.

"Yeah, I'm really strung out. Look, I mean I really feel strange. A really strange thing happened to me tonight. Did you see this picture, *Seconds*?"

"No, but I know what it's about; I read the book."

"Look, come into the kitchen; I really have to talk about this." In the kitchen they sat down in the black and white houndstooth-check wallpapered dinette area. A striped window shade clashed with the checks and the whole room vibrated like some kind of op art painting. Ordinarily, Brian wouldn't sit for more than a minute in it, but now he seemed to be unaware of anything except what he wanted to say.

"I walked into that movie," he said in a tense, high-pitched voice, "and the first thing that happened was a voice from the screen said 'Hello, Mr. Wilson.' It completely blew my mind. You've got to admit that's pretty spooky, right?"

"Maybe."

"That's not all. Then the whole thing was there. I mean my whole life. Birth and death and rebirth. The whole thing. Even the beach was in it, a whole thing about the beach. It was my whole life right there on the screen."

"It's just a coincidence, man. What are you getting all excited about?"

"Well, what if it isn't a coincidence? What if it's real? You know there's mind gangsters these days. There could be mind gangsters, couldn't there? I mean look at Spector, he could be involved in it, couldn't he? He's going into films. How hard would it be for him to set up something like that?"

"Brian, Phil Spector is not about to make a million-dollar movie just to scare you. Come on, stop trying to be so dramatic."

"All right, all right. I was just a little bit nervous about it," Brian said, after some more back and forth about the possibility that Phil Spector, the record producer, had somehow influenced the making of *Seconds* to disturb Brian Wilson's tranquillity. "I just had to get it out of my system. You can see where something like that could scare someone, can't you?"

They went into Brian's den, a small room papered in psychedelic orange, blue, yellow and red wall fabric with

WHY IS MORT WALKING AROUND WITH TWO PAIRS OF 3-D GLASSES ON?
HE'S TRYING TO FIND THE 6TH DIMENSION!

We're getting into what all of us have been waiting for: a broad, creative music interacting with every facet of our world, reacting off of other kinds of music and more than that, other kinds of art, on a scale so large we can't even begin to guess at the consequences. But Brian Wilson must be the first composer in history to know that twenty million people are going to hear, and respond to, his new composition, within a month of his completing it.

rounded corners. At the end of the room there was a juke box filled with Beach Boy singles and Phil Spector hits. Brian punched a button and Spector's *Be My Baby* began to pour out at top volume.

"Spector has always been a big thing with me, you know. I mean I heard that song three and a half years ago and I knew that it was between him and me. I knew exactly where he was at and now I've gone beyond him. You can understand how that movie might get someone upset under those circumstances, can't you?"

Brian sat down at his desk and began to draw a little diagram on a piece of printed stationery with his name at the top in the kind of large fat script printers of charitable dinner journals use when the customer asks for a hand-lettered look. With a felt-tipped pen, Brian drew a close approximation of a growth curve. "Spector started the whole thing," he said, dividing the curve into periods. "He was the first one to use the studio. But I've gone beyond him now. I'm doing the spiritual sound, a white spiritual sound. Religious music. Did you hear the Beatles album? Religious, right? That's the whole movement. That's where I'm going. It's going to scare a lot of people.

"Yeah," Brian said, hitting his fist on the desk with a slap that sent the parakeets in the large cage facing him squalling and whistling. "Yeah," he said and smiled for the first time all evening. "That's where I'm going and it's going to scare of lot of people when I get there."

As the year drew deeper into winter, Brian's rate of activity grew more and more frantic, but nothing seemed to be accomplished. He tore the house apart and half redecorated it. One section of the living room was filled with a full-sized Arabian tent and the dining room, where the grand piano stood, was filled with sand to a depth of a foot or so and draped with nursery curtains. He had had his windows stained gray and put a sauna bath in the bedroom. He battled with his father and complained that his brothers weren't trying hard enough. He accused Mike Love of making too much money.

One by one, he canceled out the friends he had collected, sometimes for the strangest of reasons. An acquaintance of several months who had become extremely close with Brian showed up at a record session and found a guard barring the door. Michael Vosse came out to explain.

"Hey man, this is really terrible," said Vosse, smiling under a broad brimmed straw hat. "It's not you, it's your chick. Brian says she's a witch and she's messing with his brain so bad by ESP that he can't work. It's like the Spector thing. You know how he is. Say, I'm really sorry." A couple of months later, Vosse was gone. Then, in the late spring, Anderle left. The game was over.

Several months later, the last move in Brian's attempt to win the hip community was played out. On July 15, the Beach Boys were scheduled to appear at the Monterey International Pop Music Festival, a kind of summit of rock music with the emphasis on love, flowers and youth. Although Brian was a member of the board of this nonprofit event, the Beach Boys canceled their commitment to perform. The official reason was that their negotiations with Capitol Records were at a crucial stage and they had to get *Heroes and Villains* out right away. The second official reason was that Carl, who had been arrested for refusing to report for induction into the Army (he was later cleared in court), was so upset that he wouldn't be able to sing.

Whatever the merit in these reasons, the real one may have been closer to something another Monterey board member suggested: "Brian was afraid that the hippies from San Francisco would think the Beach Boys were square and boo them."

But maybe Brian was right. "Those candy-striped shirts just wouldn't have made it at Monterey, man," said one person who was there.

Whatever the case, at the end of the summer, *Heroes and Villains* was released in sharply edited form and *Smile* was reported to be on its way. In the meantime, however, the Beatles had released *Sergeant Pepper's Lonely Hearts Club Band* and John Lennon was riding about London in a bright yellow Phantom VII Rolls-Royce painted with flowers on the sides and his zodiac symbol on the top. In *Life* magazine, Paul McCartney came out openly for LSD and in the Haight-Ashbury district of San Francisco George Harrison walked through the streets blessing the hippies. Ringo was still collecting material for a Beatles museum. However good *Smile* might turn out to be, it seemed somehow that once more the Beatles had outdistanced the Beach Boys.

Back during that wonderful period in the fall of 1966 when everybody seemed to be his friend and plans were being laid for Brother Records and all kinds of fine things, Brian had gone on a brief visit to Michigan to hear a Beach Boys concert. The evening of his return, each of his friends and important acquaintances received a call asking everyone to please come to the airport to meet Brian, it was very important. When they gathered at the airport, Brian had a photographer on hand to take a series of group pictures. For a long time, a huge mounted blow-up of the best of the photographs hung on the living room wall, with some thirty people staring out—everyone from Van Dyke Parks and David Anderle to Michael Vosse and Terry Sachen. In the foreground was *The Saturday Evening Post* writer looking sourly out at the world.

The picture is no longer on Brian's wall and most of the people in it are no longer his friends. One by one each of them had either stepped out of the picture or been forced out of it. The whole cycle has returned to its beginning. Brian, who started out in Hawthorne, Calif., with his two brothers and a cousin, once more has surrounded himself with relatives. The house in Beverly Hills is empty. Brian and Marilyn are living in their new Spanish Mission estate in Bel-Air, cheek by jowl with the Mamas and Papas' Cass Elliott.

What remains, of course, is *Heroes and Villains*, a record some people think is better than anything the Beatles ever wrote. And there is also a spectacular peak, a song called *Surf's Up* that Brian recorded for the first time in December in Columbia Records' Studio A for a CBS-TV pop music documentary. Earlier in the evening the film crew had covered a Beach Boys vocal session which had gone very badly. Now, at midnight, the Beach Boys had gone home and Brian was sitting in the back of his car, smoking moodily.

In the dark car, he breathed heavily, his hands in his lap, eyes staring nowhere.

"All right," he said at last, "Let's just sit here and see if we can get into something positive, but without any words. Let's just get into something quiet and positive on a nonverbal level." There was a long silence.

"OK, let's go," he said, and then, quickly, he was in the studio rehearsing, spotlighted in the center of the huge dark room, the cameramen moving about him invisibly outside the light.

"Let's do it," he announced, and the tape began to roll. In the control room no one moved. David Oppenheim, the TV producer, fortyish, handsome, usually studiously detached and professional, lay on the floor, hands behind his head, eyes closed. For three minutes and 27 seconds, Wilson played with delicate intensity, speaking moodily through the piano. Then he was finished. Oppenheim, whose last documentary had been a study of Stravinsky, lay motionless.

"That's it," Wilson said as the tape continued to whirl. The mood broke. As if awakening from heavy sleep the people stirred and shook their heads.

"I'd like to hear that," Wilson said. As his music replayed, he sang the lyrics in a high, almost falsetto voice, the cameras on him every second.

"The diamond necklace played the pawn," Wilson sang. ". . . *A blind class aristocracy, back through the opera glass you see the pit and the pendulum drawn.*

"Columnated ruins domino." His voice reached upward; the piano faltered a set of falling chords.

In a slow series of impressionistic images the song moved to its ending:

I heard the word:
Wonderful thing!
A children's song!" On the last word Brian's voice rose and fell, like the ending of that prayer chorale he had played so many months before.

"That's really special," someone said.

"Special, that's right," said Wilson quietly. "Van Dyke and I really kind of thought we had done something special when we finished that one." He went back into the studio, put on the earphones and sang the song again for his audience in the control room, for the revolving tape recorder and for the cameras which relentlessly followed as he struggled to make manifest what still only existed as a perfect, incommunicable sound in his head.

At home, as the black acetate dub turned on his bedroom hi-fi set, Wilson tried to explain the words.

"It's a man at a concert," he said. "All around him there's the audience, playing their roles, dressed up in fancy clothes, looking through opera glasses, but so far away from the drama, from life—*Back through the opera glass you see the pit and the pendulum drawn."*

"The music begins to take over. *Columnated ruins domino*. Empires, ideas, lives, institutions—everything has to fall, tumbling like dominoes.

"He begins to awaken to the music; sees the pretentiousness of everything. *The music hall a costly bow*. Then even the music is gone, turned into a trumpeter swan, into what the music really is.

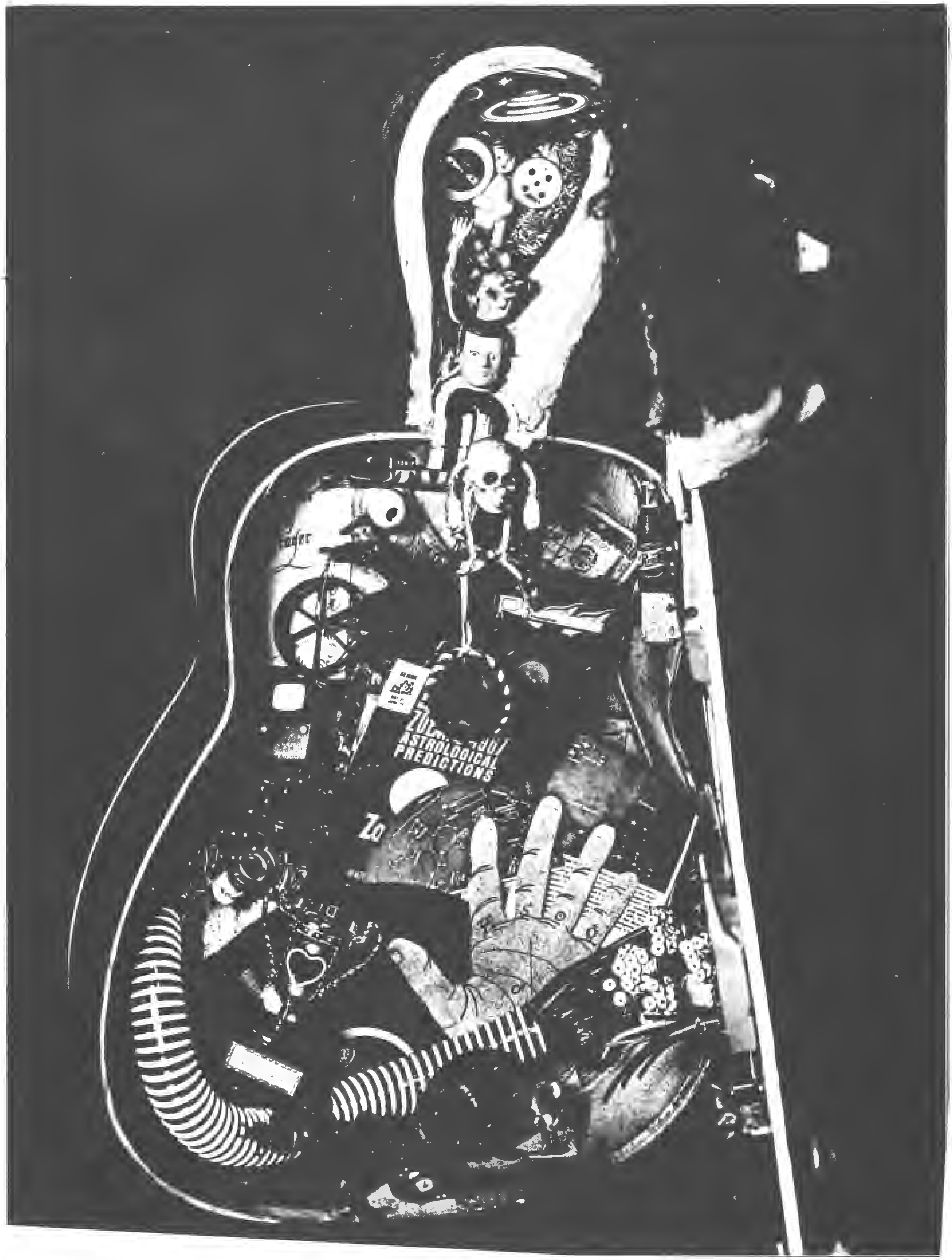
"Canvas the town and brush the backdrop. He's off in his vision, on a trip. Reality is gone; he's creating it like a dream. *Dove-nested towers*. Europe, a long time ago. *The laughs come hard in Auld Lang Syne*. The poor people in the cellar taverns, trying to make themselves happy by singing.

"Then there's the parties, the drinking, trying to forget the wars, the battles at sea. *While at port a do or die*. Ships in the harbor, battling it out. A kind of Roman Empire thing.

"A choke of grief. At his own sorrow and the emptiness of his life, because he can't even cry for the suffering in the world, for his own suffering.

"And then, hope. *Surf's up! . . . Come about hard and join the once and often spring you gave*. Go back to the kids, to the beach, to childhood.

"I heard the word—of God; *Wonderful thing*—the joy of enlightenment, of seeing God. And what is it? A *children's song!* And then there's the song itself; the song of children; the song of the universe rising and falling in wave after wave, the song of God, hiding His love from us, but always letting us find


ASTROLOGICAL
PREDICTIONS
Zo

Him again, like a mother singing to her children."

The record was over. Wilson went into the kitchen and squirted Reddi-Whip direct from the can into his mouth; made himself a chocolate Great Shake, and ate a couple of candy bars.

"Of course that's a very intellectual explanation," he said. "But maybe sometimes you have to do an intellectual thing. If they don't get the words, they'll get the music, because that's where it's really at, in the music. You can get hung up in words, you know. Maybe they work; I don't know." He fidgeted with a telescope.

"This thing is so bad," he complained. "So Mickey Mouse. It just won't work smoothly. I was really freaked out on astronomy when I was a kid. Baseball too. I guess I went through a lot of phases. A lot of changes, too. But you can really get into things through the stars. And swimming. A lot of swimming. It's physical; really Zen, right? The whole spiritual thing is very physical. Swimming really does it sometimes." He sprawled on the couch and continued in a very small voice.

"So that's what I'm doing. Spiritual music."

"Brian," Marilyn called as she came into the room wearing a quilted bathrobe, "do you want me to get you anything, honey? I'm going to sleep."

"No, Mar," he answered, rising to kiss his wife goodnight. "You go on to bed. I want to work for a while."

"C'mon kids," Marilyn yelled to the dogs as she padded off to bed. "Time for bed. Louie! Banana! Come to bed. Goodnight, Brian. Goodnight, everybody."

Wilson paced. He went to the piano and began to play. His guests moved toward the door. From the piano, his feet shuffling in the sand, he called a perfunctory goodbye and continued to play, a melody beginning to take shape. Outside, the piano spoke from the house. Brian Wilson's guests stood for a moment, listening. As they got into their car, the melancholy piano moaned.

"Here's one that's really outasight from the fantabulous Beach Boys!" screamed a local early morning Top-40 DJ from the car radio on the way home, a little hysterical, as usual, his voice drowning out the sobbing introduction to the song.

"We're sending this one out for Bob and Carol in Pomona. They've been going steady now for six months. Happy six months, kids, and dig! *Good Vibrations! The Beach Boys! Outasight!*"

> There is a new song, too complex to get all of the first time around. It could come only out of the ferment that characterizes today's pop music scene. Brian Wilson, leader of the famous Beach Boys and one of today's most important pop musicians, sings his own "Surf's Up". Poetic, beautiful even in it's obscurity, "Surf's Up" is one aspect of new things happening in pop music today. As such, it is a symbol of the change many of these young musicians see in our future . . .
>
> -Leonard Bernstein
> 1967

surfs up!

"We wrote the song in one night—stayed up until six in the morning. It opened up on a minor seventh, unlike most songs which open on a major. And from there it just started building and rambling — a lot of chord changes and things. It's so far from a singles sound—it could never be a single. It was easy to write. I'd write a melodic line and he'd come up with some words for it right away. And we finished it, and Van Dyke said, 'Let's call it "Surf's Up," which is wild because surfing isn't related to the song at all."

"...plug me in, Brian, I'm receiving signals from the Universal Mind Socket (U.M.S.)..."

...No! Let ME be the antenna...Capitol won't like it if you are..."

Spy delivers decoded messages from the chief. ("We got it man, send the message to the world.")

Brian lays down the demo...

...the passion spills out...

...and he hears the playback in his face...

SURFING SAINTS

In the sun-tanned world
of Bikini Beach improbable mystics
are finding a new
Ultimate Religious Experience

"It sounds crazy, but if you think
about it, surfing really is kind of religious.
I mean, look, the Bible said,
'Money is the root of all evil,' right?
Well, look out there.
Do you think one person on that wave is
thinking about money now?"

"Kahuna — that's the surfers' name for God.
Big Kahuna.
A lot of people say Kahuna
all the time, but that doesn't mean
they really believe Kahuna is God. It's just
a word, anyway. You don't need
words when you know. And if you
don't know, man, don't expect anyone to tell you."

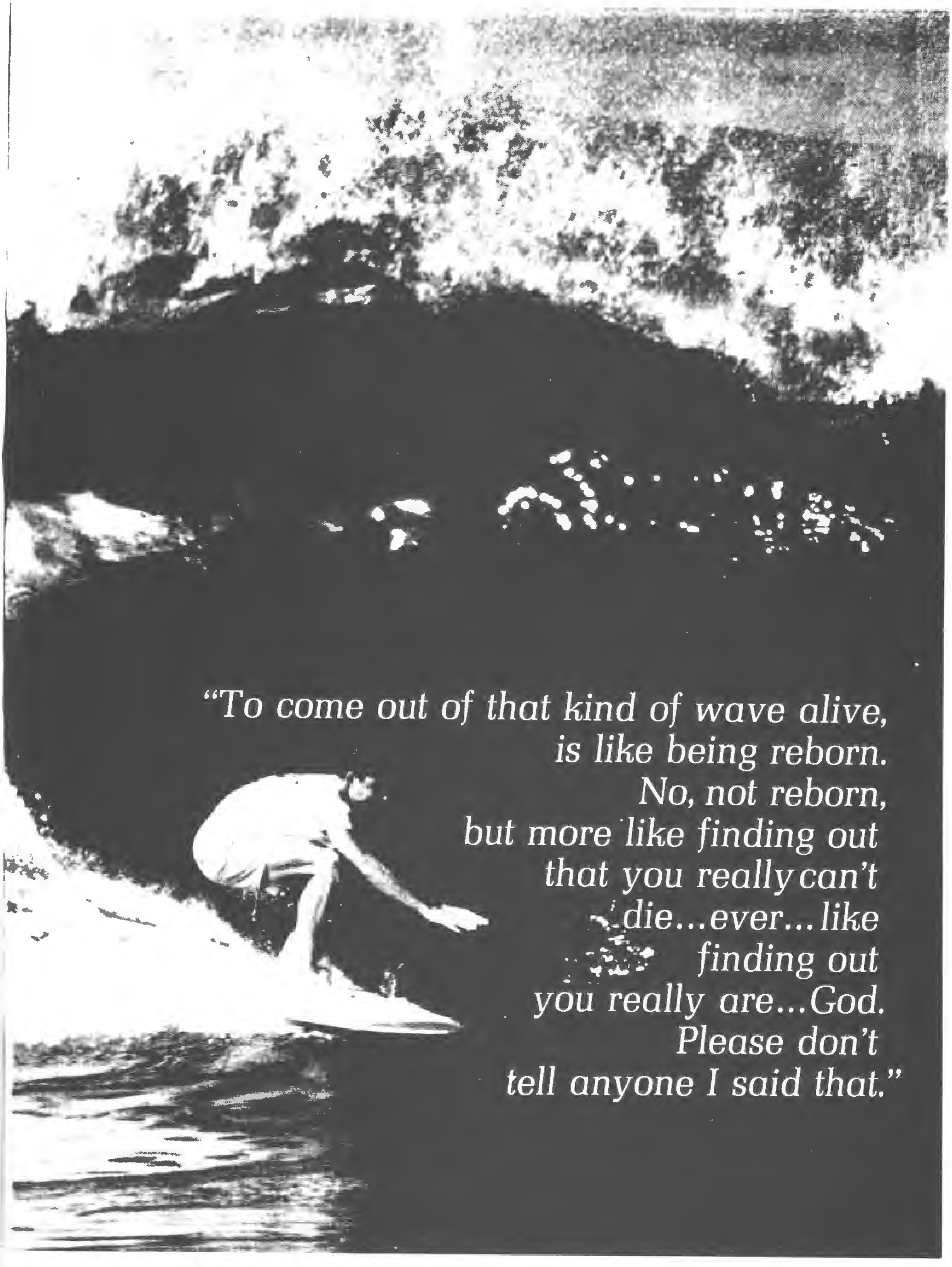
"You get to understand that the surf is now.
The eternal now, right? I mean the ocean is yesterday — that's
where the waves are coming from,
from the past. The shore is tomorrow —
where the waves are going to,
where they die. Where they meet is where
it gets rough, but that's
where I want to be, riding the now."

"No two waves are alike.
That's what you really learn from surfing,
that everything is always
changing and time never repeats itself.
When you realize that,
you stop trying to predict and control.
You just flow with the tide."

PHOTOS BY BILL BRIDGES

"In an ocean, or in a glass, cool cool water is a gas"

COOL,
COOL
WATER!



"To come out of that kind of wave alive,
is like being reborn.
No, not reborn,
but more like finding out
that you really can't
die...ever...like
finding out
you really are...God.
Please don't
tell anyone I said that."

"The thing you
really look for is the
moment of clear light.
It's only happened to me
once — early in the
morning alone on the beach
with the sun
coming up very red.
A moment of clear light."

"You want to know
where it's really at, man?
It's a sport.
It's chicks. It's groovy.
Anyone who tells
you anything else is living
in another world."

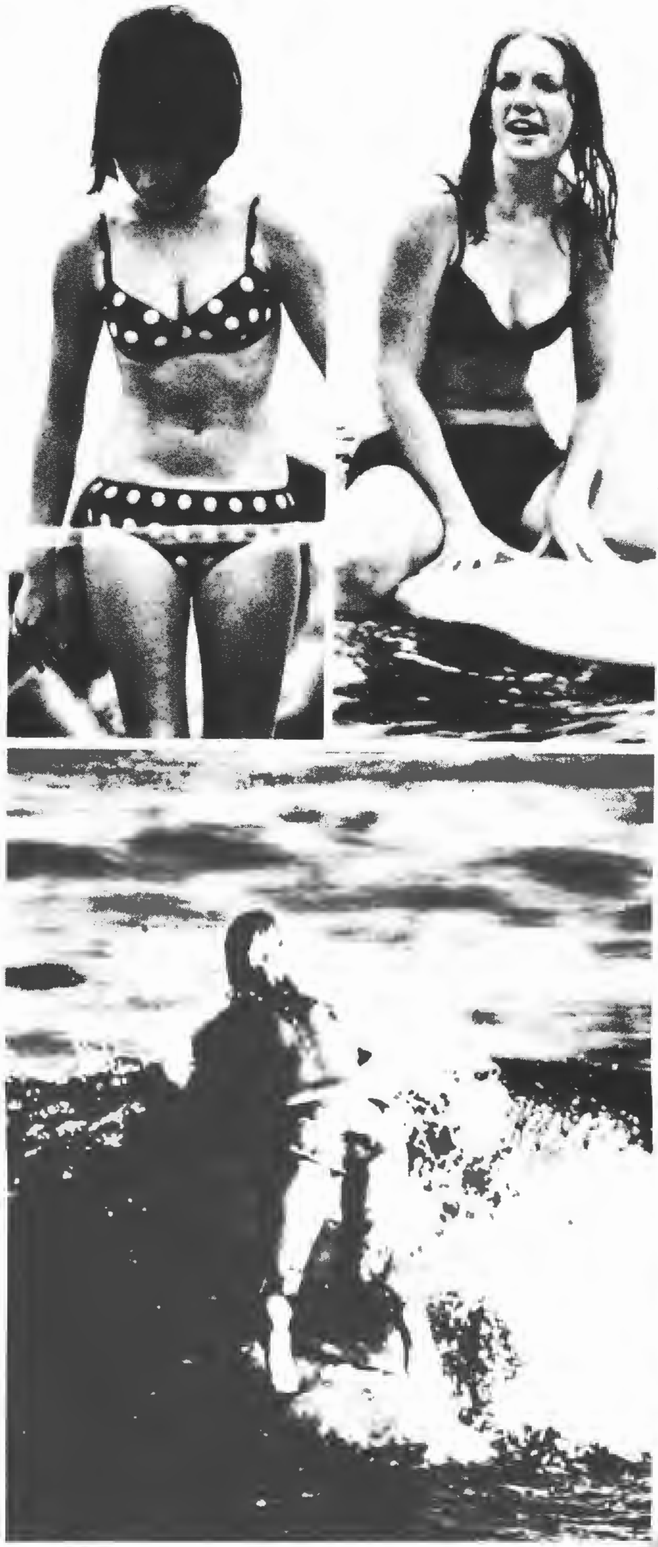


PHOTO ON PAGES 72-73 BY FRANK GRAHAM/PIP

Counter-hip Americana Dept.

ZZZZZZZ
MOON EYES
DEWEY FOR PRES.
DEWEY FOR PRES.
POP OUT
BEACH BOYS
First Golden RECORD

The SMiLE Music

(With keen perception and a lot of listening)

by Domenic Priore

There were some key reasons why the SMILE music is as great as it is. The time frame (1966) in which SMILE was created was a very key element to the nature of it all. For years (and Brian is perhaps just as guilty of this as anyone) there is a myth that the SMILE music is "inaccessible", "too far out", or Brian's recent (lousy) excuse "too darn weird". This myth has been perpetrated by The Beach Boys Inc. as an easy way to brush off something that is threatening to their comfortable (re: uncreative) path. The only time that they perpetrated the SMILE music in their favor, that is admitted to the public that this stuff *is* magnificent, is during the period when they were trying to be accepted amongst the post-Woodstock F.M. counterculture masses. They pointed to SMILE's hipness in those days to assume their own hipness (of course, they chose to do this when it suited THEM). I've heard most of the unreleased versions of SMILE songs, and I can tell you this much, this music is anything but "inaccessible", "weird" or "too far out". The unreleased version of "Vegetables", for example *sounds* like a hit single that could have followed up either "Good Vibrations" or (the original version of) "Heroes and Villians". "Wind Chimes", in it's original version, is a pop masterpiece, sort of a cross between "God Only Knows" in feel, and "Good Vibrations" in accessibility...and of course the unreleased sections of "Heroes and Villians" and "Good Vibrations" are, without a doubt, the best the Beach Boys have ever sounded vocally...so the next person who goes around perpetrating the myth that this stuff "should be left in the can so that the legend remains" or that it's "too far out, weird and inaccessible" will dutifully receive 10 Samoans pounding on their door, looking for the honky who stole their longboard...

Let's go back to 1966 and discover why this music became so special. Brian Wilson had felt that he missed a certain mark with PET SOUNDS, in that it didn't communicate with the average kid on the street...that *PET SOUNDS* was the album that was too heavy and personal for mass consumption. The slow sales made him instinctively go back to a sound that would be more accessible, that was "light", and would make people "happy". "Good Vibrations" was the first step in this direction. His effort led in the direction of laughter and joy, which the "serious" nature of PET SOUNDS didn't approach. Brian assumed laughter to be a religious experience, a healing process, and a release of the highest proportion. He communicated this with his best effort in 3 minutes that he could imagine...it took 7 months to perfect those 3 minutes, but the result translated the proper effect to everyone within earshot. "I remember the time we had it...I remember I had it right in the sack. I could just feel it when I dubbed it down to mono. It was a rush-a feeling of..artistic beauty" was Brian's comment. just as Phil Spector had written "little symphonies for the kids", Brian had finished his absolute "pocket symphony", by combining sections, interchangeable sections, that amassed a cohesive statement. His next step was to stretch this form of creation to fill an entire LP's worth of cohesive music as a statement. Had Brian been allowed to get that same feeling, that "dubbed it down to mono rush of artistic beauty" satisfaction that he felt on the "Good Vibrations" 45, where he "knew he had it" then we would have the only true SMILE album...an album that will forever loom large in legend despite it's "incompletion". It's that elusive "knowing that he had it" that evades all of us as far as having that finished piece of plastic we love so much despite it's non existence...and the reason that we love it so much is that the sections of it that we *have* heard blow our mind beyond anything else we've ever *heard* (be it by the Beach Boys or *any* other artist from the Rock and Roll era...)

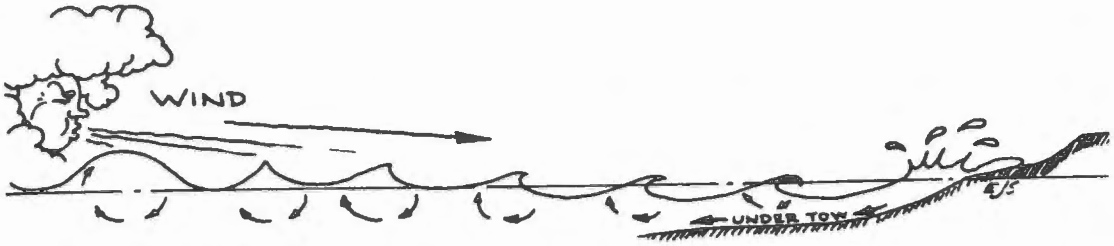
The main impulse for SMILE has not been obvious to us until very recently. During a brief conversation between a friend and Van Dyke Parks, Van related the story of how SMILE obtained the "Americana" theme. A little background first...between 1964 and 1966, The Beatles had turned the tide of music, fashion, entertainment and culture into a reflection of everything British. James Bond, Swinging London, Carnaby Street and the British band invasion became faraway everyday commonplace to all American youth...everything British became everything hip...if you were around at the time, it became so overkill (especially by '66) that it was downright sickening. Since the death of J.F.K., the American *government* had not been something to be proud of. Just watch a re-run of Rowan and Martin's "Laugh In" sometime, and notice, the jokes are not just about a rotten president (as they are nowadays), the anger is vented at the ENTIRE SYSTYM, The "Establishment" if you will...It was *very* uncouth and unpopular to be a stars and stripes kind of person. The best-selling record of '66 was "The Ballad of The Green Berets" by Sgt. Barry Sadler, which just goes to show you the kind of squareness that was associated with things patriotic (and for good reason). The tide had turned from the World War II pride of the teenager's parents to the confusion and resistance to the situation in Vietnam (which was a far worse form of overkill)...it was a matter of being a hawk or a dove, and at the time, there was no neutral ground. Hence, many people in this country were unsure wether it was cool to be pro-American or what! The exitement of Swinging London in the mid-sixties was the great escape valve for American youth to be hip by (and with good reason...there was much great stuff happening...Yardbirds/Who/Rolling Stones/Beatles and Beat music on the continent in general!) The Beach Boys, however, were great, white (like sharks man) and American all the way. Brian knew somehow that to change their power direction to suit a fad that (this time) he could never be a part of would be silly...he continued to exploit the virtues of the ultimate American escape hatch, California, to the appeal of all who still couldn't resist such bitchen records as he had continued to make...

With Brian's new music being so highly proclaimed worldwide by 1966, he was certainly in a position to do whatever he pleased artistically. His sense of humor was enlightened with his pal Van Dyke Parks, and together they figured that the best thing for them in 1966 was to be counter-hip (which in itself was the essence of hip) This is what Brian continued with on his work in the Americana theme of SMILE. The song title "Surf's Up" itself was entirely counter-hip (see page 92). YOUTH was the essence of SMILE's innocence and emphasis...a cartoon cover could fit no more perfectly in an era of Batman camp and Pop Art. By 1966, the lyrical approach of Bob Dylan had a profound effect on popular music, and Brian knew just how to fuse it in with music and sound that was simultaneously complex, yet easy to understand. Brian had said about "Good Vibrations","There was alot of 'Oh, you can't do this, that's too modern' or 'That's going to be too long a record'. I said, 'No, it's not going to be too long a record; it's going to be just right" Brian's intent for SMILE was never pretentious...it was more along the lines of--Hey, this arty music's not heavy! It's real, it's fun! It was a fine line to balance, yet Brian Wilson walked it by his own unique design, with his inimitable bumpkin,"down home", firmly rooted, musical good sense. Together with Van's knowledge of American history and folklore, panorama and spontaneous linguistics, Brian was able to pull off the brilliant SMILE concept, which in itself now stands up alongside the very American folklore in which it speaks of...American Gothic, as Van Dyke Parks has described it.

The fluid motion of the SMILE concept has been hinted at in the press, in books, in conversations but the principals involved in making this music are vague as to what actually happened in 1966. What is known, however, can be summed up, understood and realized when listening to the SONGS in a reasonably coherent and fluid lineup (on your own home cassette recorder, friends!) The panorama seems to feature enough songs for two sides of an album, an "Americana" side and an "Elememtal" side. The Americana side is more lyrical, while the Elemental side is more pictorial (although there are lyrical and pictorial highlights on both sides.) The most outta sight factor in the SMILE music is the pictorial aspect of the sounds inside. To clearly delineate this for non-believers, the properties of sound itself are able to, and can cause actual physical phenomena. For example, certain high notes can shatter glass, you all know that! The walls of Jericho tumbled to force of sound. Scientifically, sound can motivate an unlimited range of emotions, and these sounds can be used for whatever an advanced musician desires to communicate...I can recall being at a Pink Floyd show, which was in quadrophonic sound, and feeling as if a plane was about to crash right behind me...all of the audience was scared!...or how about the sound swirling around you in quadrophonic, which sounded as if you were being sucked up by a vaccum cleaner! These sounds induced fear in the listener, and it was intentionally set up this way by the artists...now in 1966, Brian used sound in this same scientific fashion, but the difference is that Brian's intentions were to induce positive, not negative inner emotions...To put these subtle, yet effective dynamics into a record is one thing (Floyd relied purely on sound effects), but to infuse it as music, which at the same time has numerous counter melodies, some of which include these sound dynamics, and lyrics that are poetically brilliant, webbed with atmospheric sounds and traditional musics that evoke images in themselves and have it work, let alone it be a Number One record, is a tremendous feat. Yes, this feat did happen, and it donged the top spot on the charts in both England and America and became the best selling Beach Boys record of all time, "Good Vibrations"....and in SMILE, an albums worth of equally brilliant accomplishments, some of which remain unreleased to this day.

While the lyrical profundity of Van Dyke Parks emulated the brilliant ideas eminating from Brian's "feels", the pictorial aspect of creations such as "Cabinessence", "Mrs. O'Leary's Cow", "Child is Father to the Man", "Cool Cool Water", "Wind Chimes" (heck, most of the cuts!) can not be underestimated. When you pick up "Good Vibrations" from someone of the opposite sex, think of what happens...your pulse is tremendously affected, your heart starts to beat (a little bit faster), and your mind begins to swirl in an abundance of dream-like whims that seem to come from every direction. How was it that Brian communicated these feelings so well over a tiny AM radio speaker?

CALIFORNIA
THE GOLDEN STATE



First came the surprise element of bliss that is realized in the first verse, in which all the elements of attraction are presented in the lyrics, backed by exiting jabs at the keyboard to imply impending tension, and a quizzical bass pattern emulates a meandering curiosity...THEN...definite "vibes" begin to take over your sensibility and approach to this fox...you've decided to go for it... Here is where Brian used the cello as a rhythmic synonym for your pulse, jack!...get it? He got it by banging out these feelings on the piano keys, then transforming the music to the proper instrument that would best effect your subconcious emotion. Brian wasn't the first person to use insistent staccato guitar phrases to give one the feeling of pulse..."When I got that feeling from surfing, that thunderous feeling, and eatin' it in the waves, and feeling the whitewater comin' over my head was the high notes would go dikidikidiki on high, and then the dungundungun on the bottom sound was the waves, and I started double-picking faster and faster, like a loccomotive (another 'image-relation-ed) to feel the power of the waves" said Dick Dale about his powerful emulation of surfing in music!!! If you've never surfed, let me tell you, it can be very scary, thrilling, disastrous and intense in the water, and that exitement is captured in good surf music. Brian Wilson is a west coast kind of guy (funny, he still has a surfer accent), so Brian's inspiration for SMILE came out of a similar natural experience. After PET SOUNDS was completed, Brian took a vacation. Sort of a "camping trip" in the woods at Big Sur. It was here that he got in touch with "the elements". It was a very self-expanding trip. Nature became a big part of the music as Brian became patriotic in a very "real" sense. He loved what was inherently available in this land. Many of the ideas for SMILE can be directly attributed to the space and feelings Brian achieved for himself in the forest at Big Sur in 1966.

When Brian returned to the recording process, he took this spaciousness into his technique. Where in his earlier "wall of sound" recordings he achieved a sonic blast a la Phil Spector "effect", the SMILE recordings seemed much clearer, more spacious, wherein with the room to stretch, he achieved a more distant and far-fetched resilience to his outward goal. The unreleased version of "Wind Chimes" is the best example of how he took the tones of PET SOUNDS and gave them a fresh, joyous feeling. Where the "Smiley Smile" version of "Wind Chimes" is beautiful, but ponderous, the SMILE version is light, fluid, upbeat and soft at once. The singing is sprightly delivered, an artistic, "happy" sound. The vocals are clearer, but retain their savvy. The sound surrounding these bouncy voices has the same density, yet sound brighter and more spread out. The background marimbas give the aural vision of a wooden chime, a brilliant hookup of similar sounds. In "Cabinessence" we hear very few instruments in the "Home On The Range" section. Why? How could a cabin feel? Homy? Quiet? Twangy, perhaps? Whimsical? Slow, and in need of amusement? Doing doing doing doing doing go the background vocals, as a banjo is lazily picked. The lyrics evoke a warm chimeny fire, a warm feeling. Lost and found, you still remain there. Simplicity. You don't need an orchestra to evoke those feelings........ although you do for a railroad engine. Here it comes, in the "Who Ran the Iron Horse" section of the song. The monsterous rail, encapsulated by a pounding steady bass line, a short line. By the time you see the Grand Coulee workin' on the railroad, his eyes are diverted by a passing crow that he sees, flying free of the sweat and anguish he feels pounding that spike. The rhythm of the spike pound picks up, over and over, and east meets west with sounds that earlier were picked on a banjo, now eminating from a sarod, without the transition ever being noticed, save for the slight difference in feel. Yes, the banjo and sarod have a similar, but oblique sound, and Brian found this and used it for the proper effect. Of course, it's so fantastic that you yourself find yourself playing it over and over.

It's doubtful that the subtlety of this kind of music could be achieved in a cannonball, Spector type of production. Brian had gone beyond this, into a sound of his own. In the age of super productions (66-67), people like the Beatles and Phil Spector had the ultimate goal in trying to capture a moment (see "Mr. Kite" or "A Day in the Life", etc.) Brian had transcended the limitations of a moment..,his goal was to capture a piece of eternity! Music from the Heavens...and by golly... he pulled it off!!! The power of the "Cabinessence" fade may not be as shocking or direct as the orchestral buildups in "River Deep, Mountain High" or "A Day in the Life", but it's strength is more deeply-rooted, more clearly-defined, being built layer upon layer, and ending up with a whirlwind of bass and rotating harmonies that is more powerful in the end result. It's this spaciousness in sound that allows the charm of an eloquent piece such as "Wonderful" it's due playful simplicity. The harpsichord states the romanticism in the lyric beautifully, and what nicer than a sweet, Brian Wilson vocal to enlighten these feelings...and as a visionary piece, "Child is Father to the Man" is the masculine counterpart to the femenine intuition that is "Wonderful"'s intent. He captured the emotion of pure, inner romance, spiritually rooted in a child bearing need to fulfill. Yeh, these songs are about sex, but more than that, they are about romance, love, and our role on earth, man, reproduction. "Our Prayer" confirms the spirituality of it all, and "Cabinessence" represents settlement, work, and the dreams that enable you to continue (the oriental mind going off on a different track). Side two, the elements we need in order to survive.

The SMILE music is the aural equivilant to Walt Disney's "Fantasia". It's highly visual music, music that creates panoramic pictures in the mind's eye. The Disney affinity for American Folklore abounds in SMILE, as they do in two of Hollywood's biggest attractions, the Great American Western film tradition and the natural environment of California itself...Brian was exploring California and it's historical background, the legends, the religious diversity...he just wanted to capture as much of the American experience as he could.

THE SONGS......

HEROES AND VILLIANS
(Wilson/Parks)
I been in this town so long that
back in the city I been taken for
lost and gone and unknown for a
long long time
Fell in love years ago with an
innocent girl from the Spanish
and Indian home of the Heroes
and Villians.
Once at night Catillion squared
the fight and she was right in
the rain of the bullets that
eventually brought her down.
But she's still dancing in the
night, unafraid of what a dude'll
do in a town full of Heroes and
Villians. Heroes and Villians,
just see what you done.
In the cantina, margaritas keep
the spirits high, there I watched
her, she spun around and walked in
the warmth, her body fanned the
flame of the dance. Dance Margaritte,
don't you know the dance was meant for me.
At three score and five, I'm very much
alive, I still got the jive to survive
with the Heroes and Villians.
My children were raised, you know they
suddenly rise. They started slow,
long ago, head to toe, healthy, wealthy
and often wise.
Stand and fall, I know there shall be
peace in the valley, and it's all an affair
of my life with the Heroes and Villians.
I been in this town so long, so long to
the city. I'm fit with the stuff to ride
in the rough, and sunny down snuff, I'm
alright by the Heroes and villians.
Heroes and Villians, just see what you done.
Out in the barnyard the cook is chopping
lumber. Out in the barnyard the chickens
do their number.
Bicycle Rider, see see what you've done
to the church of the American Indian.

DO YOU DIG WORMS
(Wilson)
Rock Rock Roll, Plymouth Rock roll over
Rock Rock Roll, Plymouth Rock roll over
Umacah buh Umma gah (chant)
Rock Rock Roll, Plymouth Rock roll over
Rock Rock Roll, Plymouth Rock roll over
Wahhla loo lei, Wahhlaloola
Kini wakapoola (chant)

MEDELY: THE OLD MASTER PAINTER
YOU ARE MY SUNSHINE
(Haven Gillespie/Beasley Smith)
(Jimmy Davis)
You were my sunshine, my only sunshine
You made me happy when skies were blue
You'll never know dear, how much I loved you
How could you take my sunshine away...

WONDERFUL
(Wilson/Parks)
She belongs there left with her liberty
never known as a non-believer.
She laughs and stays in the Wonderful.
She knew how to gather the forest
when God reached softly and moved her body.
One golden locket, quite young, and loving
her mother and father.
Farther down the path was a mystery.
Through the recess, the chalk and numbers
a boy bumped into her Wonderful.
All fall down and lost in the mystery,
lost it all to a non-believer, and all
that's left is a girl who's loved by her
mother and father.
She'll return in love with her liberty, just
away from the non-believer.
She'll sigh and thank God for Wonderful

CHILD IS FATHER TO THE MAN
(Wilson/Parks)
Child is Father to the man, the
Child is Father to the man, the
Child is Father to the man, the
Child is Father to the man.

OUR PRAYER
(Wilson)
Aaaaahhhhh.......
Ooooohhhhh.......
Aaaaahhhhhoooooohhhh....
Aaaaahhhhh.......
Ooooohhhhh.......
Aaaaahhhhhoooooohhhh....
Hhhhoooooooooommmnnn...
Hhhhhmmmmmmmnnnnnnn.

SMILE THE BEACH BOYS
Good Vibrations

CABINESSENCE
(Wilson/Parks)
Light the camp and fire mellow
Cabinessence, timely hello
welcomes the time for a change
Lost and Found, you still remain there
and find a meadow filled with grain there.
I'll give you a home on the range.
Who ran the iron horse, who ran the iron horse
who ran the iron horse, who ran the iron horse
who ran the iron horse, who ran the iron horse?
I want to watch you wind-blown, facing waves of
wheat for your embracing. Folks sing a song of the
Grange. Nestle in a kiss below there, the
constellations evan flow there, and witness our
home on the range
Who ran the iron horse,who ran the iron horse (chant
Truck driving man, do what you can.
High-tail your load off the road, out of night life,
it's a gas man...
I don't believe I gotta grieve in and out of luck,
with a buck and a booth, catchin' on to the truth,
in the vast past, the last gasp.
In the land, in the dust, trust that you must
catch as catch can.
Have you seen the grand coolie working on the railroad?
Over and over the crow cries uncover the cornfield..

VEGETABLES
(Wilson/Parks)
I'm gonna be a-round my vegetabales
I'm gonna chow down my vegetables
I love you most of all, my favorite vegetabales
vegetable.
I'm gonna keep well my vegetables, cart off
cart off and sell my vegetables.
I love you most of all, my favorite
vegetables.
I love you most of all, my favorite vegetable
vegetables.
I know that you'll feel better when
you send us in your letter and tell
us the name of your favorite vegtable.
If you brought a big brown bag of them ho
home, I'd jump up and down and hope you'd
toss me a carrot.
I tried to kick the ball but my tennie
flew right off. I'm red as a beet,'cause
I'm so embarrassed.
Eat alot, sleep alot, brush 'em like crazy.
Run alot, do alot, never be lazy.
I know that you'll feel better when
you send us in your letter and tell
us the name of your, your favorite
Vegetable.

WIND CHIMES
(Wilson/Parks)
Hangin' down from my window, those are my
wind chimes. In the late afternoon you're
hung up on wind chimes. Though it's hard
I try not to look at my wind chimes.
Now and then a tear rolls off my cheek.
On a warm breeze the little bells, tinklin'
wind chimes, close your eyes and lean back,
listen to wind chimes. It's so peaceful
close to a lullabye. Oh wind chimes,
ting a ling. Whisperin' winds send my
wind chimes a tink-l-in.

• • • • •

I only looked in her eyes
but I picked up something
I just can't explain
It's weird, how she comes
in so strong, and I wonder
what she's picking up from
me...I hope it's....!

-(oficially) unreleased lyrics
for "Good Vibrations"...

THE BEACH BOYS SMILE

GOOD VIBRATIONS
(Wilson/Love)
Ah! I love the colourful clothes she wears
and the way the sunshine plays upon her hair.
I feel the sound of a gentle word on the wind
that lifts her perfume through the air.
I'm pickin' up Good Vibrations
She's givin' me exitations
Close my eyes, she's somehow closer now.
Softly smile, I know she must be kind.
Then I look in her eyes, she goes with me
to a blossom world
I'm pickin' up Good Vibrations
She's givin' me exitations
I don't know where, but she sends me there
Oooh my my, what a sensation
oh my my what an elation
Gotta keep those good vibrations
a-happenin' with her

MRS. OLEARY'S COW
(Wilson)
(Instrumental)

COOL COOL WATER
(Wilson/Love)
Cool, so cool, coolin'me
Have yourself some coolin' water
Have some coolin' water
Have yourself some water
Water, water, water, water
Now
Oooh, Ahh, so cool, coolin' me
Cool, so cool, coolin' me
Cool, it's so cool, coolin' me
When the heat's got you down
here's what you oughta
Get yourself in that cool, cool water
Get yourself in osme cool cool water
When the heat's got you down
here's what you oughta
Get yourself in that cool cool water
Get yourself in some cool cool water
In an ocean or in a glass
cool water is such a gas
From the mountains on down to the sea
cool water keeps on coolin' me.
When the night is too hot to keep cool
I keep on dreamin' 'bout a swimmin' pool.
When I'm just too hot to move, cool water is
such a groove. In a shady spot where I'm
layin' down, the only thing movin are the
ants in the ground.
When I'm thirsty and I reach for a glass,
Cool water tastes like such a gas....
From the mountains on down to the sea
cool water keep on coolin' me.

SURF'S UP
(Wilson/Parks)
A diamond neclace played the pawn,
hand in hand some drummed along
to a handsome man and baton.
A blind class aristocracy, back
through the opera glass you see the
pit and pendulum drawn.
Columnated ruins domino...
canvas the town and brush the backdrop,
are you sleeping?
Hung velvet overtaking me, dim
chandelier, awaken me to a song
dissolved in the dawn. The Music Hall,
a costly bow, the music all is lost, for
now, to a muted trumpeter's swan.
Columnated ruins domino, canvas the town
and brush the backdrop...are you sleeping,
brother John?
Dove nested towers, the hour was strike the
street, quiksilver moon.
Carriage across the fog, two-step, to lamp
lights cellar tune. The laughs come hard in
"Auld Lang Syne". The glass was raised,(the
fired rose), the fullness of the wine,the..
dim, last toasting...while at port, adieu or
die.
A choke of grief, heart-hardened I,
beyond belief,
a broken man, to tough to cry.

Surf's Up, aboard a tidal wave.
Come about hard and join the young and often
spring you gave. I heard the word, (wonderful thing),
A children's song!
Child is Father to the man...
A Children's song, and the message that they play,
the song is love, and the children know the way.

(note: the lyrics printed here for "Heroes and Villians" are close, but not exactly as they appear in the unreleased version. What we've attempted to do is compile any lyrics to "Heroes and Villians" that we could find, and brace you for possible error, which is something that the sheet music publishers never consider in their botch jobs...the "cantina" passage is from the unreleased version, the "barnyard" lyrics are from the Jules Siegel article, and the "bicycle" lyrics were performed on the BEACH BOYS IN CONCERT version. That said, keep in mind that although the lyrics are spectacular, the musical sections are as brilliant, perhaps more so, than anything you've ever been led to believe!)

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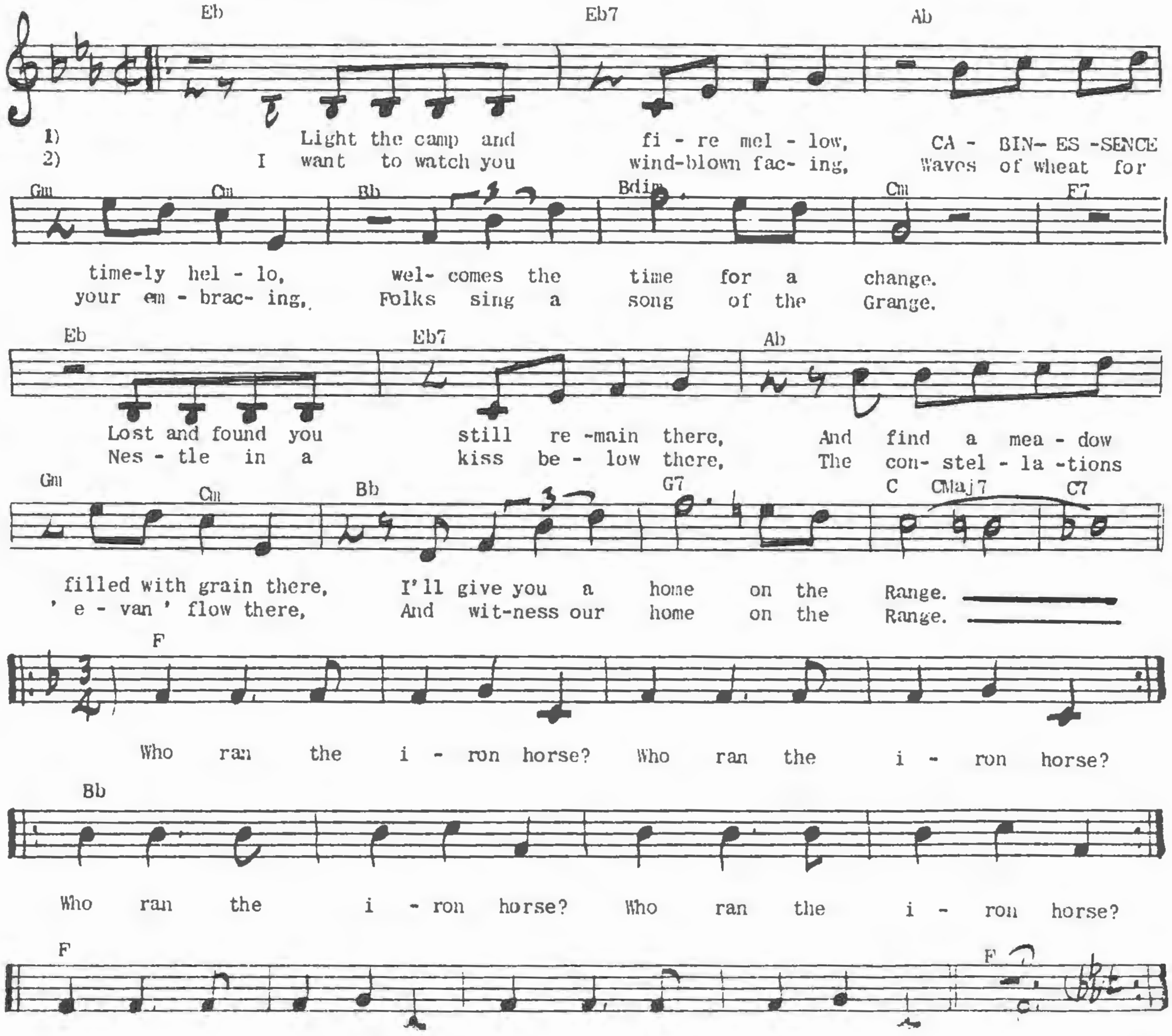
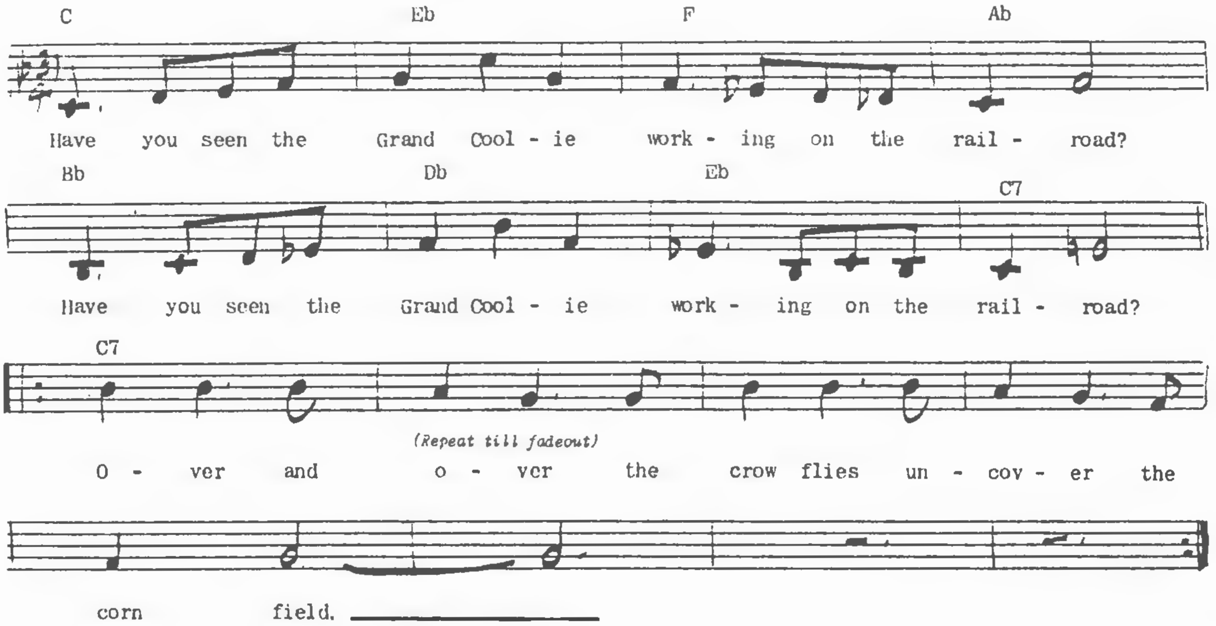
CABINESSENCE

Words & Music by
BRIAN WILSON
VAN DYKE PARKS


Eb
Eb7
Ab
1) Light the camp and fi - re mel - low, CA - BIN- ES -SENCE
2) I want to watch you wind-blown fac- ing, Waves of wheat for
Gm
Cm
Bb
Bdim
Cm
F7
3
time-ly hel - lo, wel- comes the time for a change.
your em - brac- ing, Folks sing a song of the Grange.
Eb
Eb7
Ab
Lost and found you still re -main there, And find a mea - dow
Nes - tle in a kiss be - low there, The con- stel - la -tions
Gm
Cm
Bb
G7
C
CMaj7
C7
3
filled with grain there, I'll give you a home on the Range.
' e - van ' flow there, And wit-ness our home on the Range.
F
Who ran the i - ron horse? Who ran the i - ron horse?
Bb
Who ran the i - ron horse? Who ran the i - ron horse?
F
F

"The song was about railroads...and I wondered what the perspective was of the spike. Those chinese laborers working on the railroads, like they'd be hitting the thing...but looking away too, and noticing, say, a crow flying overhead...the oriental mind going off on a different track."

-BRIAN WILSON


C Eb F Ab
Have you seen the Grand Cool - ie work - ing on the rail - road?
Bb Db Eb C7
Have you seen the Grand Cool - ie work - ing on the rail - road?
C7
(Repeat till fadeout)
O - ver and o - ver the crow flies un - cov - er the
corn field.

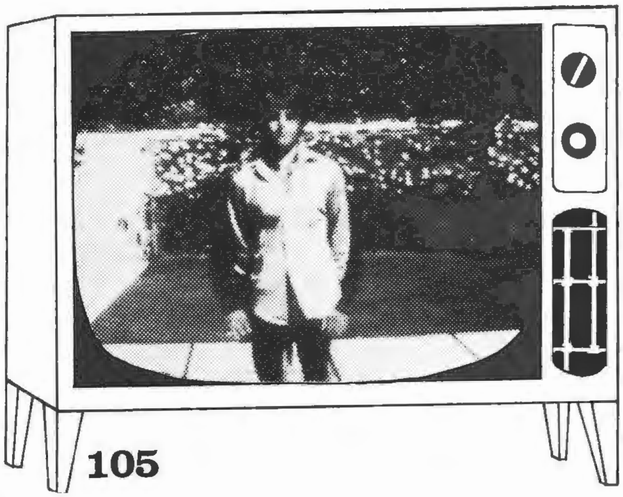
above: a studio lead sheet
for a "Cabinessence" session

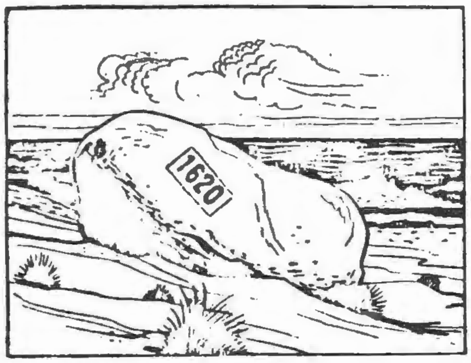
1.) HEROES AND VILLIANS ...captures the Great American Western on vinyl. I'm not about to make an attempt to discuss the specifics of this particular story, but it's safe to say that business, record companies, and Brian's situation within them has everything to do with this song (set in a cowboy movie motif). The facts behind this story are lost in Brian's inside humor, but the absolute plot and victory over his foes becomes all too evident in the unreleased 45 version. You have heard the beginning "I've been in this town so long that back in the city I've been taken for lost and gone for a long time". From there, the narrator falls in love with "A Spanish and Indian girl (a mestiso, otherwise known as a Mexican) from the home of the Heroes and Villians. She had dealt with the frustration of the bullets that brought her down, but she is unafraid and is still dancing in the night. Now the song goes into a major shift in tempo, a sort of waltz-time, flavored with various emotional shades of dancing grace. The girls name is Margaritte, and she dances in front of the big shots, the important businessmen of the town as they laugh and taunt her (we hear this in the background). These hot shots who are keeping the narrator unknown, lost and gone are salivating over this dancer. There is not one of them who wouldn't jump at the chance to have this lucious beauty. They're all clamoring over her...how is it that these men of such power are so weak beneath the spell of Margaritte? They are fools in her prescence, yet she'd pay no mind to them. Their gross greed and uproarious desire can never sit comfortable with this amazing woman. She holds power over all their heads in her beautiful simplicity, and it is the down-trodden narrator that has the privelege of their desires. It is his magic which Margaritte is enamored with. Someone shouts "You're under arrest!" and it's summed up by the narrator securely pronouncing "at 3 score and 5, I'm very much alive, I still got the jive to survive with the Heroes and Villians". He has something that they all can only wish they had, and that's his satisfaction. More familiar and unfamiliar music is heard, and it is all wrapped up with a whistling theremin part that seques into a tremendous feedback sound that fittingly draws this epic tale to a sonic close...ooooooohhh!

2.) DO YOU DIG WORMS ...takes the panorama across the United States in sections. The song has really very few lyrics, but Byron Preiss gave the best description of the song in his book "The Beach Boys"...Byron's words describe the music perfectly, but his facts about instrumentation and voices are incorrect...so I've taken the liberty to re-write the description, giving proper credit to where it belongs. Here goes... "The first sound in 'Do You Like Worms' is a pounding combination of steel guitar and kettle drum, which quickly fades to the second element, an unadorned string with a sweet 'Rock Rock, Roll, Plymouth Rock Roll Overrrr' chorus dubbed over it. The harmony for the word 'over' is stretched up and out, lightly bending with a third element, a beautiful music-box rendition of the main theme of 'Heroes and Villians' on harpsichord. From here, Brian recorded two elements, an American Indian chant and a Hawaiian chant (a key to the 'western expansion idea of the song). The first chant was a deep, comical 'Umacah buh umma gah' backed by the transporting 'bicycle' music. The second chant, sweeter and more harmonic, was 'Wahala loo lei, Wahala loo la, Kini wakapoola'. Brian Wilson sang lead on the latter. The 'Wahala' version was repeated six times, each linked to the addition of another instrument or sound in the instrumental track (First chorus, Brian and drum, second chorus, Brian, drum, and surfing guitar, third chorus, Brian, drum, surfing guitar and soft background 'lalalalala' vocals; fourth chorus, Brian, drum, surfing guitar and harder backing vocals-like a sea breeze; fifth chorus, repetition of the fourth. On Brian's 'wahala' of the sixth chorus, the song takes a one beat pause and returns to a bass and piano only, banging out similar patterns as in the middle section of 'Good Vibrations'-the starry counterpoint brought down to it's simplest measure. Intense. A reprise of the music box/ Heroes and Villians theme follows, eventually meandering to a close, as if the music box itself were winding out." The ships arrive at Plymouth Rock, the bicycle carries us across the continent, hearing Indians along the way, and takes us to the furthest westward expansion, Hawaii...Pictorial music at it's panoramic best, and out with a music box close...

3.) Medely: The Old Master Painter/You Are My Sunshine It's time to start up the music again, and what better than with the stately cello intro to "The Old Master Painter"? There is a Dick Haynes version of this song from 1952, and the lyrics couldn't fit the SMILE era more (see page 163) The cello fade of "Old Master Painter" segues into the romantic cowboy song "You Are My Sunshine" sung by none other than the swoon man himself, Dennis Wilson. A romantic invitation to the next two pieces. Imagine the strings fading from "You Are My Sunshine" into the harpsichord and voice of "Wonderful". You can see the value of a SMILE layout such as this for your own head...

4.) WONDERFUL ...as a melody, is as beautiful as a piece of late Baroque classical music (18th Century) As a poem, it's similar in it's understanding of femeninity to the prayer "Hail Mary" (not as good, just similar). The line "full of grace" from the prayer could be used to describe the





PLYMOUTH ROCK–

A promotional film for "Do You Dig Worms" features Carl turning into Dennis and back again, and doing a very funny stop-frame dance, only to regain perfect composure at the close of the musical section.

music and lyrics as well..."She knew how to gather the forest when God reached softly and moved her body...one golden locket, quite young, and loving her mother and father" Poetry can be analyzed by everyone in their own space, time, and personal understanding of it...that's the beauty of it. The nature of this composition is the key to understanding the romantic cornerstone of SMILE, in which "Child Is Father To The Man" is the other half.

5.) CHILD IS FATHER TO THE MAN ...is the masculine equivalant to "Wonderful", and this poetry is described in purely pictorial terms (with a key age-old line)...here is where feelings come more to the fore. It starts with an escalating piano note against a moody bass punctuation, and one melancholy trumpet line. This segues into a liquidy guitar sound, with a different bass and piano movement as a backdrop (sort of feels like "Paridise Cove" by The Surfmen). A lonesome harmonica fills in the wistfulness of this emotional piece of music, then the chant "Child is Father to The Man", which repeats a few times, then out with a stately cello ending in F sharp... a very satisfying feeling. To me, this song has a special magic to it that could easily be understated amidst the giant productions it sits amongst, but like "Wonderful", it's this simplicity that captures the emotional feel of this music. This is the type of space Brian had begun to allow himself in production, and these records (?) carry off their message within that frame of space. A gothic chant into a hymnal choir...

6.) OUR PRAYER ...after the masculine/femenine intuition suite, a spiritual union to bring the two forces together. The foundation, and it's acknowledgement, prayer. It's been said that this tune "sweeps like a gossamer cloth". Good Description.

7.) CABIN-ESSENCE ...and to bring it full circle, shelter, labor and dreams. The sum total of the American Gothic side...HOME ON THE RANGE ...shelter, a calm setteled existence.

WHO RAN THE IRON HORSE ...The Industry Kings, the truck driving man does what he must, catch as catch can...

THE GRAND COULEE DAMN ...pity the poor laborer on the bottom of the ladder, the many striving for the few...yet in America, dreams prevail. Keep hitting that spike

1.) GOOD VIBRATIONS ...it's record company tradition to lead off side two with a previously Hot 45 smash hit...and this particular one is augmented with a light woodwind section that hints at baroque classicism hovering behind the verse, throbbing cellos pulsating a sonic thunder in the chorus, a prayer-like-church-organ/Brian chant (gotta keep those lovin' good vibrations a-happenin' with her) segueing into a sailor's sea chanty (featuring Tommy Morgan on a fluid, single note harmonica) without the subtle transition of serenity even noticed, then back to the rythmic R & B street jive chorus...summed up with a levitating vocal apex. Sensational!

2.) VEGETABLES ...as listed in the SMILE booklet, the first track of "The Elements". From all the listings I've seen, the suite goes "Earth-Air-Fire-Water", so this leads off. As with the unreleased version of "Wind Chimes", the SMILE version of "Vegetables" is more rhythmic, more light and bouncy, and you can actually hear how this would have been a boss single! In that version, parts of the song "Mama Says" (from WILD HONEY) pop up in the middle! Check out the Frank Holmes artwork for this (from the earth)

3.) WIND CHIMES ...of which the circularity of the vocals simulate the breeze...perhaps this is the all-time "breezy" tune (in it's original production). By the way, Van Dyke Parks had a hand in writing this song, although he is uncredited (from the air)

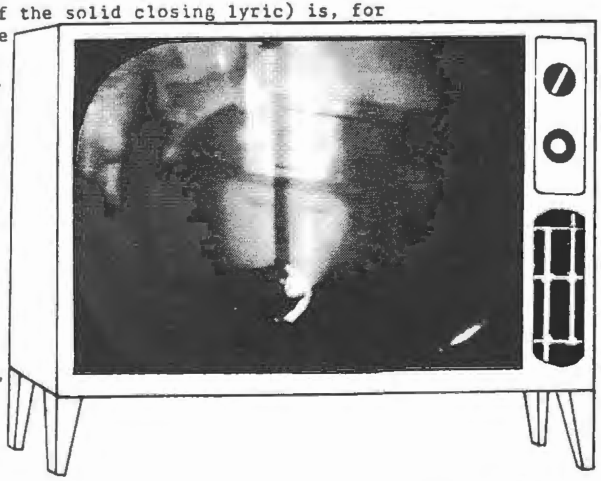
4.) MRS. O'LEARY'S COW ...1966 was thee year of the Vox fuzzbox, and the fuzz guitar buzzes this maniacal illusion along with a power that was athletically embraced in the grandiose title track to the previous LP...PET SOUNDS. Psychotic? Yes. Vision-inducing? Yes. Punk? Yes. Mind-blower? Indeed!...and a great promotional film to go with it to boot! (from the fire)

5.) COOL COOL WATER ...This song actually appeared on the original track lineup for the WILD HONEY album (let's find that version!). Somehow, for me personally, this is the most vivid pictorial music piece of them all...I seem to enjoy closing my eyes and just letting this one do it to me. ...especially lying on the beach...wooooo! It's all too obvious..."Cool Cool Water" tastes like such a gas. This soft song takes the most open mind, and with that freedom, it's also the most pleasurable. (from the water)

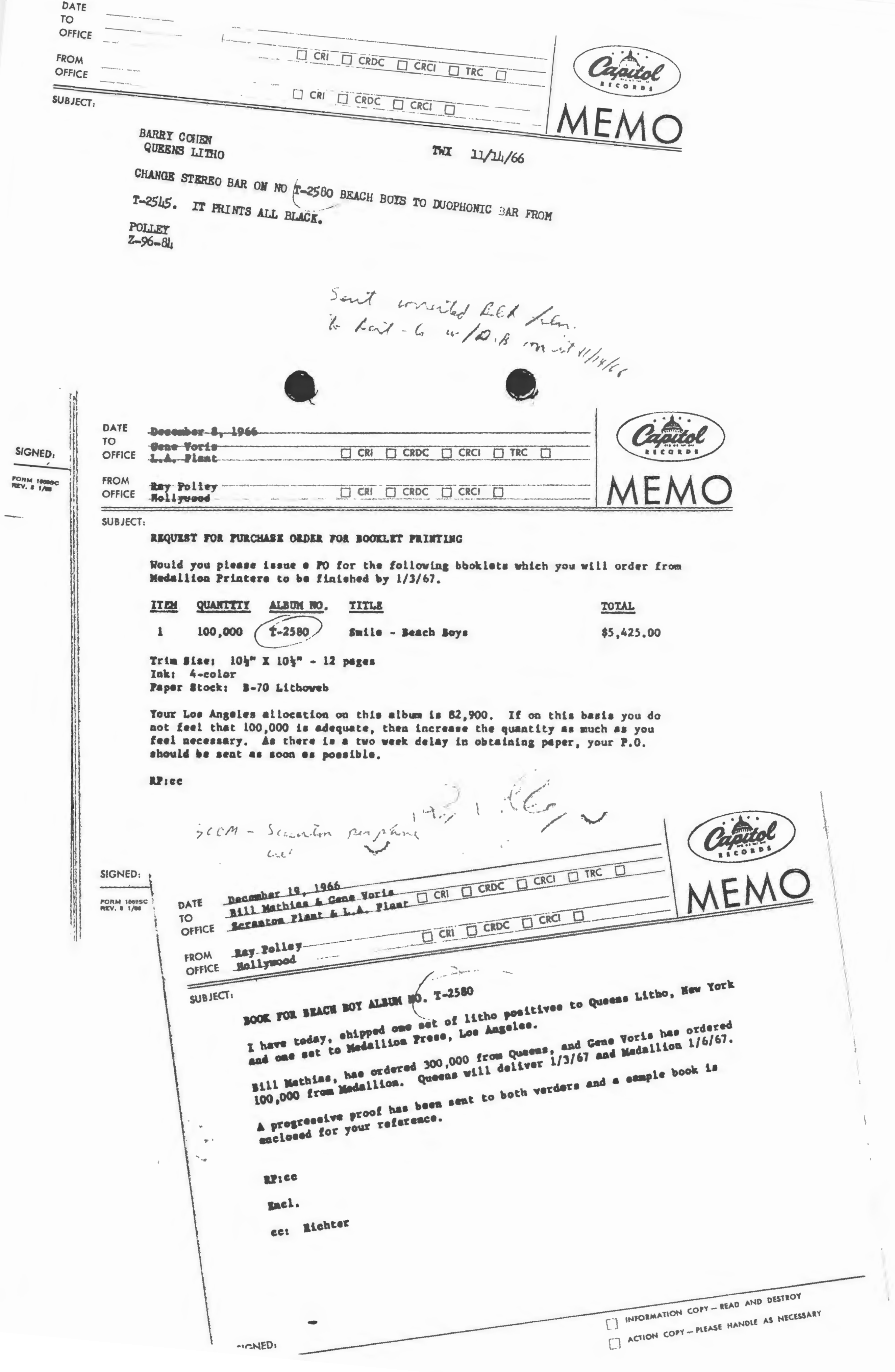
6.) SURF'S UP ...and finally, the epitome of it all...part of a grand "watersuite"? Well, at least it fits in thematically in title and mood essence after "Cool Cool Water". You know what gets me most about this song (along with the superb lyrics)? The segue between the first movement and the solo piano movement. As the track comes to a close, we hear a soft & subtle sitar trancing-ly laying off the end of the segment to an astral calm that peacefully leaves you off...to be picked up by angelic voices lifting you into the next section, Brian singing solo on piano, passionately emoting the brilliant lyrics...I'll let Brian describe this for you in the article "Goodbye Surfing...Hello God". Let me just say that his passionate cry at the end of the Leonard Bernstein appearance (in the place of the solid closing lyric) is, for my sake, the absolute pinnacle of my personal experience in all forms of music. A simple human pleading to the gods above and all below that indeed, the song is love, and the children know the way.

At least, in 1966, they sure did.....

some of the observations in this article were shared by Peter Reum, Bob Hanes, Darian Sahanaja, Dave Arnson, David Leaf, Byron Preiss, Andy Paley, Paul Williams, and Jules Siegel.



The promotional film for "Mrs. O'Leary's Cow" is a great example of what Brian could do in a multi-media facet when it came to the presentation of his musical vision. A complete transformation takes place, from Brian working on the cut in a studio, to him dreaming off into his imagination, in which the Beach Boys become firemen getting ready to battle the fire. The recording reality, the inspiration, the intensity, and the sense of humor are all included in this piece de' resistance...



DATE
TO
OFFICE ☐ CRI ☐ CRDC ☐ CRCI ☐ TRC ☐
FROM
OFFICE ☐ CRI ☐ CRDC ☐ CRCI ☐
SUBJECT:

Capitol RECORDS MEMO

BARRY COHEN
QUEENS LITHO

TWX 11/14/66

CHANGE STEREO BAR ON NO T-2580 BEACH BOYS TO DUOPHONIC BAR FROM T-2545. IT PRINTS ALL BLACK.

POLLEY
Z-96-84

Sent corrected B&W film.
to [illegible] w/ D.B. [illegible] 11/14/66

SIGNED:

FORM 1060SC REV. 8 1/66

DATE December 8, 1966
TO Gene Voris
OFFICE L.A. Plant ☐ CRI ☐ CRDC ☐ CRCI ☐ TRC ☐
FROM Ray Polley
OFFICE Hollywood ☐ CRI ☐ CRDC ☐ CRCI ☐

Capitol RECORDS MEMO

SUBJECT:

REQUEST FOR PURCHASE ORDER FOR BOOKLET PRINTING

Would you please issue a PO for the following booklets which you will order from Medallion Printers to be finished by 1/3/67.

ITEM	QUANTITY	ALBUM NO.	TITLE	TOTAL
1	100,000	T-2580	Smile - Beach Boys	$5,425.00

Trim Size: 10¼" X 10½" - 12 pages
Ink: 4-color
Paper Stock: B-70 Lithoweb

Your Los Angeles allocation on this album is 82,900. If on this basis you do not feel that 100,000 is adequate, then increase the quantity as much as you feel necessary. As there is a two week delay in obtaining paper, your P.O. should be sent as soon as possible.

RP:cc

300M - Scranton per phone
[illegible]

SIGNED:

FORM 1060SC REV. 8 1/66

Capitol RECORDS MEMO

DATE December 19, 1966
TO Bill Mathias & Gene Voris
OFFICE Scranton Plant & L.A. Plant ☐ CRI ☐ CRDC ☐ CRCI ☐ TRC ☐
FROM Ray Polley
OFFICE Hollywood ☐ CRI ☐ CRDC ☐ CRCI ☐

SUBJECT:

BOOK FOR BEACH BOY ALBUM NO. T-2580

I have today, shipped one set of litho positives to Queens Litho, New York and one set to Medallion Press, Los Angeles.

Bill Mathias, has ordered 300,000 from Queens, and Gene Voris has ordered 100,000 from Medallion. Queens will deliver 1/3/67 and Medallion 1/6/67.

A progressive proof has been sent to both verders and a sample book is enclosed for your reference.

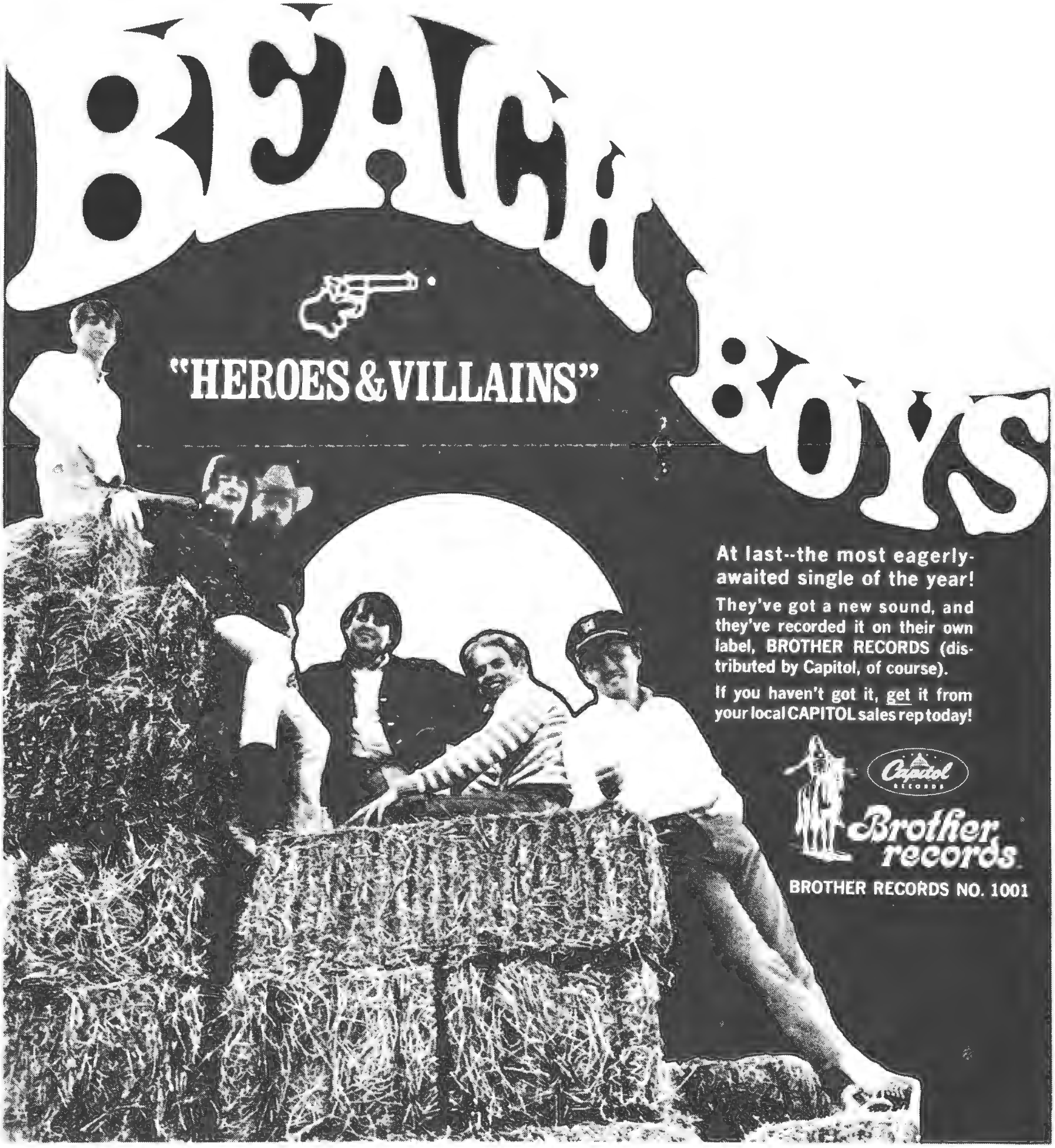
RP:cc

Encl.

cc: Richter

SIGNED:

☐ INFORMATION COPY — READ AND DESTROY
☐ ACTION COPY — PLEASE HANDLE AS NECESSARY

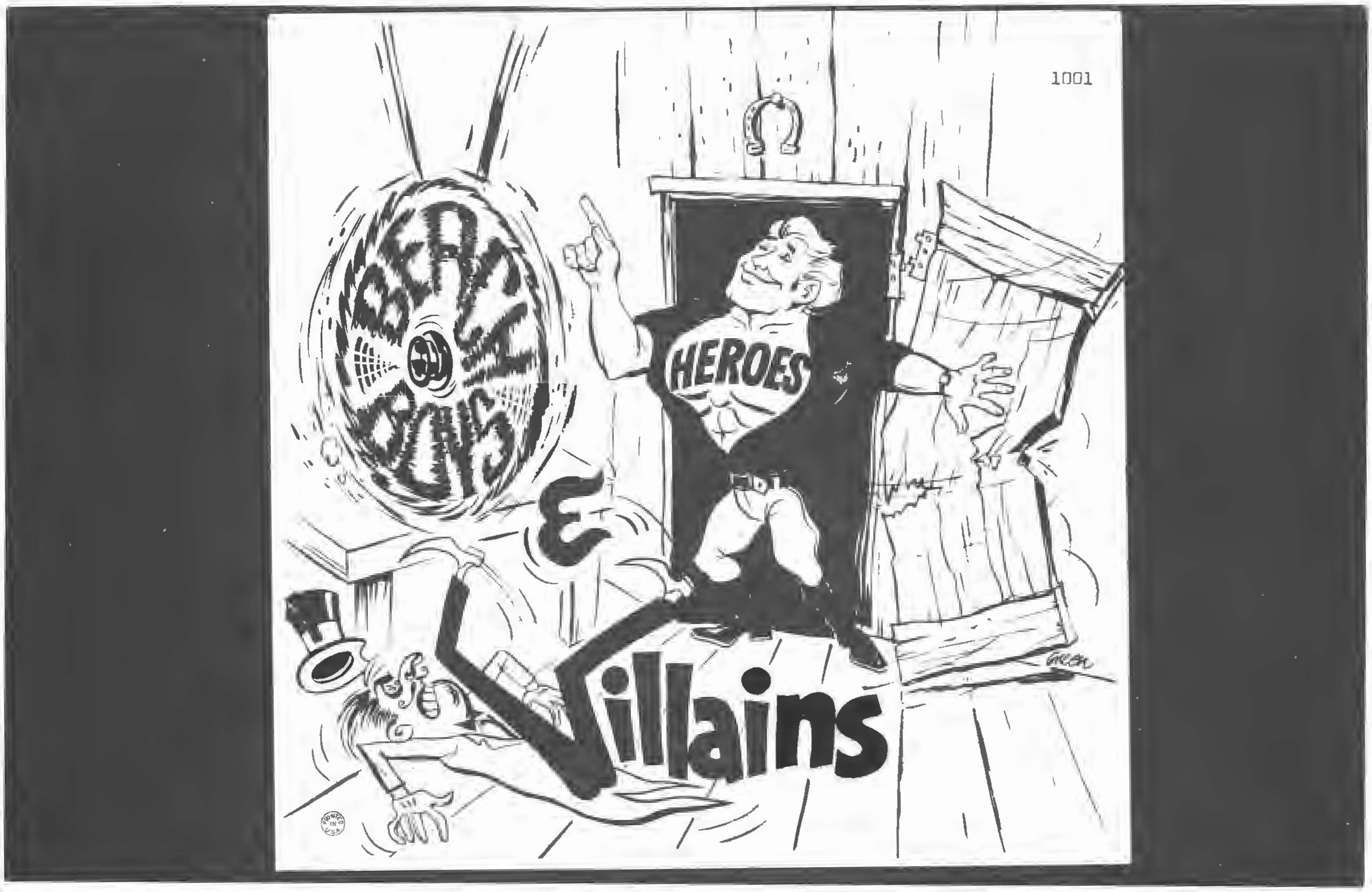

BEACH BOYS
"HEROES & VILLAINS"
Capitol RECORDS
Brother records

At last--the most eagerly-awaited single of the year!

They've got a new sound, and they've recorded it on their own label, BROTHER RECORDS (distributed by Capitol, of course).

If you haven't got it, get it from your local CAPITOL sales rep today!

BROTHER RECORDS NO. 1001



THE PUBLIC GOT 3 MINUTES AND 36 SECONDS OF HEROES AND VILLAINS, IN mono, with art sleeve, in July, 1967. Where "Good Vibrations" was the song that ushered in the SMILE era, with its artistic notion of interchangeable (to a small extent) musical sections, and its modus operandi that allowed a record could take many months to perfect, "Heroes and Villains" was a pure SMILE concoction, born and reared in the SMILE atmosphere. Or, to put it another way, the lyrics of H&V were penned by Van Dyke Parks.

In "Heroes And Villains," Brian made no concessions to the Rock community. The music is 100 percent Brian Wilson, from the pulsating rhythm track to the angelic vocals. Van Dyke Parks also made no concessions to the adolescent Rock scene. Parks' lyrics resulted in a rich allegory, complete with metaphors, humor, and a timeless message. Too, Brian's sounds proffered a metaphorical experience, complex and wise.

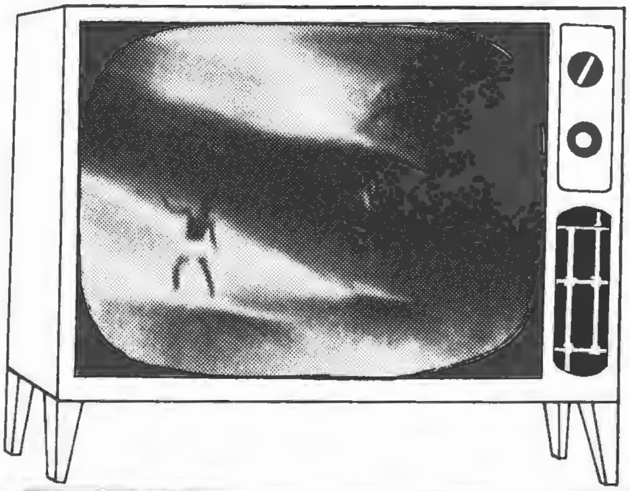
More than anything else, "Heroes And Villains" is characterized by the roller-coaster descent of the verse melody--syncopated so as to yield 3- and 4-beat phrases that suggest a dance. And indeed, the story of "Heroes And Villains" takes place in and near a Western dance hall. Some of the song's verses are absent in the abridged version released in 1967 (e.g., "In the cantina..."). We must wait for a longer version to be released before we can name the **she** of "But she's still dancing..."

HEROES & VILLAINS!

Although Parks' story is linear in nature, proceeding from beginning to end, Brian's composition is periodic, a series of related musical movements, variations on a theme. Some movements recall the dance, others are humorous, or poignant, or atmospheric. At one point Beach Boy harmony becomes Barbershop harmony, and one is transported immediately to earlier times in American history.

There is something strange and unsatisfying about the engineering on "Heroes And Villains." The record has a general muddy quality: the sounds do not crackle in one's speakers as they do, for example in the case of "Don't Worry Baby." Like "Good Vibrations," many pieces of "Heroes And Villains" were produced, most of which remained in the vaults. A couple of long versions of H&V on the upcoming SMILE compilation would be especially welcome. Van Dyke's story deserves to be heard in its entirety, and Brian's musical pieces ought to be experienced in their original, purposeful configuration.

Don Cunningham



The promotional film for "Heroes and Villians" is a montage of longboard surfing footage. Besides what you might think, it's pretty bitchen, if you ask me. The editing of the rides has a fluid motion that goes with the flow of the movements in all 3 mediums (music,sports and film). There are sections of the 45 in which the director has obviously added a heavily reverbed echo to liquid-ize the vocal breaks. It's cool to see a few guys take off on the same big wave during the "la la la" vocal return, and during the "sunny down snuff" part, a moody sunset surfer contemplates the rocks. I doubt this film is what Brian would have had in mind if he'd shot it himself, but in 1967 (and always), it certainly has a distinct appeal to go along with those special, amazing voices...WOW!!!

DOMENIC PRIORE

HEROES AND VILLAINS
YOU'RE WELCOME
Capitol
EMI
A "BROTHER RECORDS" recording
THE BEACH BOYS

the beach boys
HEROES AND VILLAINS
F 1001
A Brother Records Production

Recorded by THE BEACH BOYS on Brother Records

HEROES AND VILLAINS

Words and Music by BRIAN WILSON and VAN DYKE PARKS

SEA OF TUNES PUBLISHING COMPANY
9042 La Alba Drive, Whittier, California 90603
Sales and Shipping: 17 West 60th Street • New York, N. Y. 10023

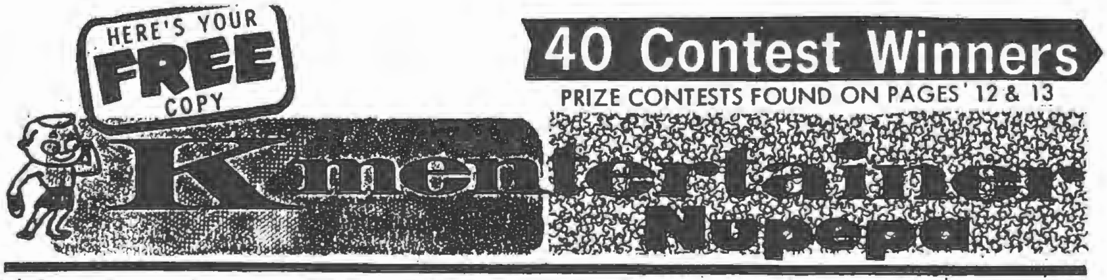
.75

HEROES, VILLAINS, AND THE 1988 CAPITOL TAPE BOX MEMO

It's taken 30 years to figure this out, but in 1995 we are finally able to identify each & every title attached to the SMILE album project. 39 out of 41 rumored titles can now be connected to a piece of music, which in most cases is a tape in the hands of collectors. Roughly 50 minutes of completed productions can be compiled. Some have been officially released; the rest have all been bootlegged from high quality source tapes.

For years, uncertainty about these titles and music has baffled, confused and mystified the ardent followers of Brian Wilson's unfinished piece de resistance. Today, the research of music engineer Mark Linett, historian Brad Elliott (& others) combine with our access to the music. No mystery remains concerning this elusive masterpiece.

It hasn't always been this way. The unanswered questions surrounding the SMILE project have haunted rock & roll fans since the early half of 1967. Music lovers have been maddeningly teased in a fashion unlike any other. Derek Taylor had stated in early 1967, "I don't know anyone in the industry who hasn't heard that 'Heroes & Villains' is the next Beach Boys release. Only a scoundrel would dispute the claim that 'Heroes & Villains' is the most famous single not yet recorded." However, "Heroes & Villains" was indeed "in the can" by March 2, 1967.


HERE'S YOUR FREE COPY

40 Contest Winners

PRIZE CONTESTS FOUND ON PAGES' 12 & 13

Kmen Entertainer Nupepa

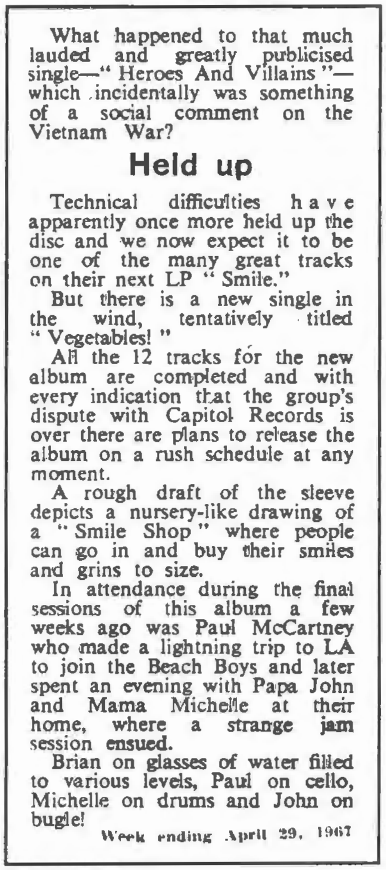
Vol.2, No.15 • Week Ending March 18, • P.O. Box 1290/San Bernardino and/or Riverside, California

The biggest news in record company business circles is the fact that The Beach Boys are suing Capitol. When the group announced that they would form their own record company, called Brothers Records, they also said that they would produce and release records for other acts on the Brothers label but they would continue to honor their own Capitol pact. However, now they have asked a court to force Capitol to break the old contract. They claim they were not given a satisfactory audit of royalties. They ask $225, 000 damages. Even if they fail to make a claim against the company they will probably succeed in getting the court to rule that they are no longer obliged to record for Capitol, and thus may be their own best selling stars for the new label. The dispute centers around the value of "replacement" records. Meanwhile, back at his production studio, Brian Wilson is packaging their next single, "Heros and Villians" and a new LP "Smile" and he's informed the Capitol bosses that he doesn't intend to "hold-back" on these projects.

KFXM TIGER RADIO 590

VOL. 3, NO. 16 APRIL 21, 1967 SAN BERNARDINO/RIVERSIDE, CALIFORNIA

The **Beach Boys** play a whole series of dates from the south to the east coast, immediately prior to their departure for **Europe** on March 30th. The only thing missing at this time is a new single, which is reportedly being held up until their legal suit with **Capitol** is settled.



What happened to that much lauded and greatly publicised single—" Heroes And Villains "—which incidentally was something of a social comment on the Vietnam War?

Held up

Technical difficulties have apparently once more held up the disc and we now expect it to be one of the many great tracks on their next LP " Smile."

But there is a new single in the wind, tentatively titled " Vegetables! "

All the 12 tracks for the new album are completed and with every indication that the group's dispute with Capitol Records is over there are plans to release the album on a rush schedule at any moment.

A rough draft of the sleeve depicts a nursery-like drawing of a " Smile Shop " where people can go in and buy their smiles and grins to size.

In attendance during the final sessions of this album a few weeks ago was Paul McCartney who made a lightning trip to LA to join the Beach Boys and later spent an evening with Papa John and Mama Michelle at their home, where a strange jam session ensued.

Brian on glasses of water filled to various levels, Paul on cello, Michelle on drums and John on bugle!

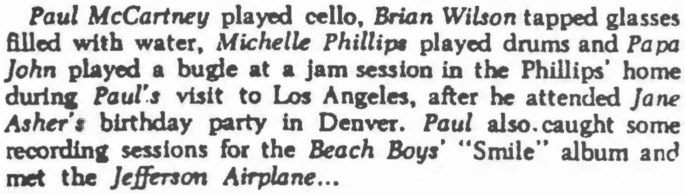
Week ending April 29, 1967

As noted in these press clippings from a KFXM TIGER RADIO (San Bernardino) news sheet circa March 18, 1967, and a KMEN (Riverside) news sheet circa April 21, 1967, Brian Wilson withheld the master tape for the proposed Capitol Records 45 (5826) "Heroes & Villains (Part 1)" b/w "Heroes & Villains (Part 2)"...(see sleeve, page 143), due to the fact that on March 2, 1967, The Beach Boys sued Capitol for back payment of royalties, and sought to terminate their contract with Capitol. This court action took place, in reality, as a ploy by David Anderle to get Brother Records off the ground.* It was an ill-timed move for the fate of the music created for SMILE.

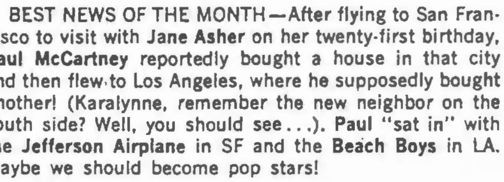
Brian Wilson had finished the final "Capitol" mix of the "Heroes & Villains" single on March 2, 1967, but as we see here, he then "held the ball" as litigation ensued. Taunting Capitol, Brian announced that The Beach Boys' next single would instead be "Vegetables," going so far as to pose for a photo at Farmers Market in Los Angeles to "promote" it (see interview on page 140 and photo, next page).

When "Heroes & Villains" was finally released on Brother Records in July of 1967, it was inferior to the two-parter Brian had finished for Capitol in March. In effect, the lawsuit became the catalyst for the landslide of interference that kept SMILE on the shelf, thus ending the golden age of Brian Wilson & The Beach Boys.

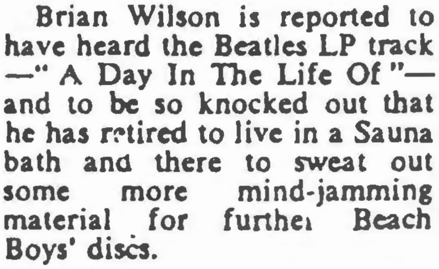
In the intervening "delay" period, a couple more things happened that invariably threw water on the creative fires which instigated SMILE's energy. Mike Love began to hassle Van Dyke Parks about the lyrics to "Surf's Up" and "Cabinessence." Van Dyke dropped out of the recording sessions for SMILE at this point, (returning only briefly to work on "Vegetables"). The ensuing conflicts with Mike Love had done great damage at a time when the pressure was on to complete SMILE.



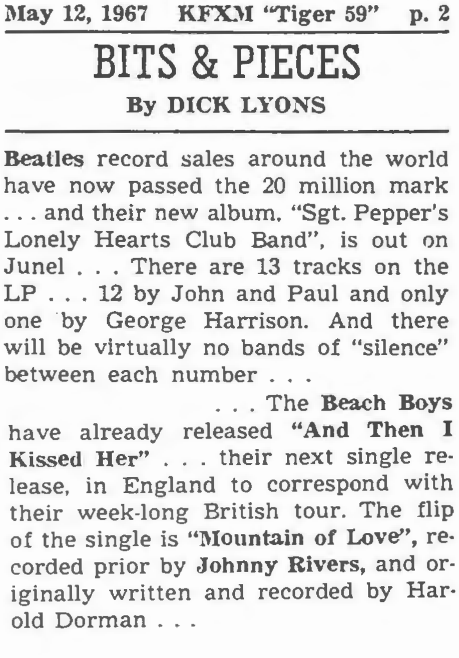
Paul McCartney **played cello,** ***Brian Wilson*** **tapped glasses filled with water,** ***Michelle Phillips*** **played drums and** ***Papa John*** **played a bugle at a jam session in the Phillips' home during** ***Paul's*** **visit to Los Angeles, after he attended** ***Jane Asher's*** **birthday party in Denver.** ***Paul*** **also caught some recording sessions for the** ***Beach Boys'*** **"Smile" album and met the** ***Jefferson Airplane...***



BEST NEWS OF THE MONTH—After flying to San Francisco to visit with Jane Asher on her twenty-first birthday, **Paul McCartney** reportedly bought a house in that city and then flew to Los Angeles, where he supposedly bought another! (Karalynne, remember the new neighbor on the south side? Well, you should see...). Paul "sat in" with the **Jefferson Airplane** in SF and the **Beach Boys** in LA. Maybe we should become pop stars!



Brian Wilson is reported to have heard the Beatles LP track —" A Day In The Life Of "— and to be so knocked out that he has retired to live in a Sauna bath and there to sweat out some more mind-jamming material for further Beach Boys' discs.



May 12, 1967 KFXM "Tiger 59" p. 2

BITS & PIECES

By DICK LYONS

Beatles record sales around the world have now passed the 20 million mark . . . and their new album, "Sgt. Pepper's Lonely Hearts Club Band", is out on Junel . . . There are 13 tracks on the LP . . . 12 by John and Paul and only one by George Harrison. And there will be virtually no bands of "silence" between each number . . .

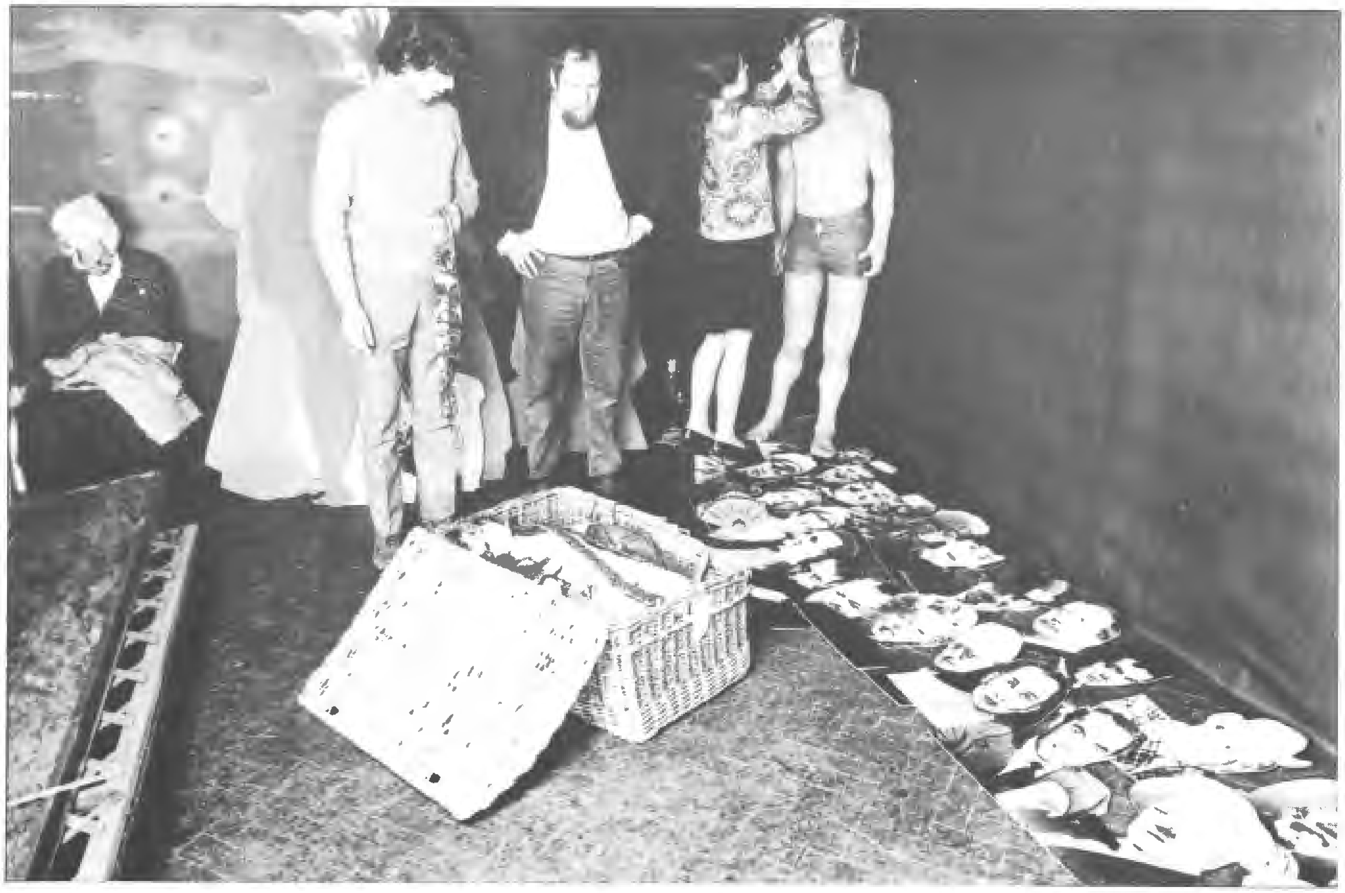
. . . The **Beach Boys** have already released **"And Then I Kissed Her"** . . . their next single release, in England to correspond with their week-long British tour. The flip of the single is **"Mountain of Love"**, recorded prior by **Johnny Rivers**, and originally written and recorded by Harold Dorman . . .

Brian Wilson withheld the master tape for the proposed Capitol Records 45 (5826) "Heroes & Villains (Part 1)" b/w "Heroes & Villains (Part 2)" (see sleeve, page 143), due to the fact that on March 2, 1967, The Beach Boys sued Capitol Records for back payment of royalties, and sought to terminate their contract with Capitol. This court action took place, in reality, as a ploy by David Anderle to get BROTHER RECORDS off the ground. Brian finished the final "Capitol" mix of the "Heroes & Villains" single on March 2, 1967, and then held the ball as litigation ensued. Taunting Capitol Records, Brian later announced that The Beach Boys' next single would instead be "Vegetables," going so far as to pose for this photo at Farmers Market in Los Angeles to "promote" it. (See interview on page 140.) When "Heroes & Villains" was finally released on Brother Records in July, it was inferior to the two-parter Brian had finished for Capitol in March. In effect, the lawsuit became the catalyst for the landslide of interference that kept SMILE on the shelf, thus ending the golden age of Brian Wilson & The Beach Boys.

Paul McCartney, in a friendly visit to the West Coast, hung out and jammed with members of The Jefferson Airplane, The Mamas & The Papas, and Brian Wilson. It was here that Paul played for Brian the work-in-progress on SGT. PEPPER'S LONELY HEARTS CLUB BAND. Especially noteworthy was the "preview" McCartney afforded Wilson of "A Day In the Life." In the meantime, E.M.I. in England was busy rush-releasing "Then I Kissed Her" in time for the Beach Boys appearance on the N.M.E. Pollwinners Concert. While both "Heroes & Villains" and "Vegetables" sat in the can, the British press was busy blasting the touring Beach Boys on the release of a 2-year-old album filler as a follow-up to "Good Vibrations." With his new material imprisoned by legal complications, Brian Wilson had no choice but to pull out of the Monterey Pop Festival.

While it is true that the Beach Boys camp questioned the Festival organizers about film rights and adequate compensation for their performance,** the heart of the issue (in the group's best interest) centered on the fact that The Beach Boys were truly unprepared to perform any new music at the festival due to the legal complications that held back SMILE. This cancellation immediately drew a negative reaction from the tide-turning participants in the Festival organization, who were to virtually "take over" the music industry henceforth.

The most irrational barb came from the influential ROLLING STONE editor, Jann Wenner, whose entire lethal diatribe we will not reprint here. However, Wenner pontificates that Brian Wilson's genius was "nothing more than a promotional shuck" and that "The Beach Boys are just one prominent example of a group that has gotten hung up in trying to catch The Beatles. It is a pointless pursuit... The Beatles have introduced to rock and roll all the new ideas." This reveals the short-sightedness of ROLLING STONE's output in general. The writers who were privileged enough to hear Brian's new work with SMILE (Jules Siegel of THE SATURDAY EVENING POST/CHEETAH, Paul Williams of CRAWDADDY!, Tom Nolan of THE LOS ANGELES TIMES/WEST MAGAZINE, David Oppenheim of CBS News, Tracy Thomas of NEW MUSICAL EXPRESS and BEATLES/BYRDS/BEACH BOYS publicist Derek Taylor) held a radically different viewpoint from that of Wenner.



Seemingly, The Beatles had originally intended to include a figure representing Brian Wilson on the cover art for SGT. PEPPER'S LONELY HEARTS CLUB BAND. This figure was deleted (as were many others, such as Sophia Loren and Mahatma Gandhi).

Jann Wenner was obviously ignorant of Brian's pioneering work as producer, writer, arranger and singer in his own, self-contained rock & roll band. The Beatles drew inspiration from Brian Wilson many times, as did Wilson from RUBBER SOUL. Paul McCartney has made it clear in many interviews the profound influence PET SOUNDS had on SGT. PEPPER... a statue of Wilson as a surfer seems to have graced the early setup for the SGT. PEPPER cover itself! The truth is, Jann Wenner was not privy to the previews of SMILE music afforded to the aforementioned writers and musicians, and therefore could not understand their evident excitement. In other words, he just wasn't that hip.

YOU thought "Surf's Up" was a nice surprise, maybe?

Well listen, kids: if you can steer clear of the grim reaper 'til next Fall, "Smile" is coming your way.

And, yes, it's the real "Smile" — the original tapes, made in 1967 by Brian Wilson and never released because . . . well, I guess you know the story about the "Fire" track, and how it caused a rash of conflagrations within the immediate vicinity of the studio.

But didn't we all think that Brian had destroyed those tapes? Sure we did. He said so, didn't he? A million times.

He must've been putting us on, though. All the tapes have now been found, pieced together, new vocals overdubbed where necessary, and the whole album will be out ere long.

The complete list of tracks is: "The Child 'Is Father To The Man," "Surf's Up," "Sunshine," "The Old Master Painter," "Barnyard," "Cabin-essence" (incorporating "Iron Horse"), "Mrs O'Leary's Cow", "I Love To Say Dada" (incorporating "Cool Cool Water"), and the different original versions of "Vega-tables," "Wind Chimes," and "Wonderful." Most of them seem to come under the overall sub title of "Heroes and Villains."

Carl Wilson tells a story about the day he was working on the tape of "Master Painter": "Somebody put the tape out with the garbage, by mistake. It got shredded, into a thousand pieces. I had to go out, find it, and put it back together again. It's okay now, but we've made *safety* copies of everything, just in case. Those old things were done on four-track tape, and they're very fragile."

However, it is true that at the time of Wenner's chastization of The Beach Boys, the group had reached a serious impasse and should have split up. In 1968, Brian Wilson revealed his feelings on this issue in a protracted interview for an Earth News radio program titled THE HISTORY OF ROCK & ROLL. Wilson: "Early 1967, I had planned to make an album entitled SMILE. I was working with a guy named Van Dyke Parks, who was collaborating with me on the tunes, and in the process, we came up with a song called "Surf's Up," and I performed that with just a piano on a documentary show made on rock music. The song "Surf's Up" that I sang on that documentary never came out on an album, and it was supposed to come out on the SMILE album, and that and a couple of other songs were junked... because... (I don't know why) ...for some reason didn't want to put them on the album... and the group nearly broke up, actually split up for good after that..."

That said, it is obvious that Wilson couldn't reveal what he was up against in the space of a radio interview. However, it is clear from Wilson's explanation that the touring "Beach Boys" were the cause of intense friction concerning subsequently acknowledged SMILE masterpieces such as "Surf's Up." Let us not forget that Wilson's performance of "Surf's Up" on the Leonard Bernstein CBS TV special INSIDE POP: THE ROCK REVOLUTION kept mods, hippies and surfers alike asking "Where is it?" for years to come...

Circus: There was supposedly a tape called "Fire Music." Was that destroyed by fire?

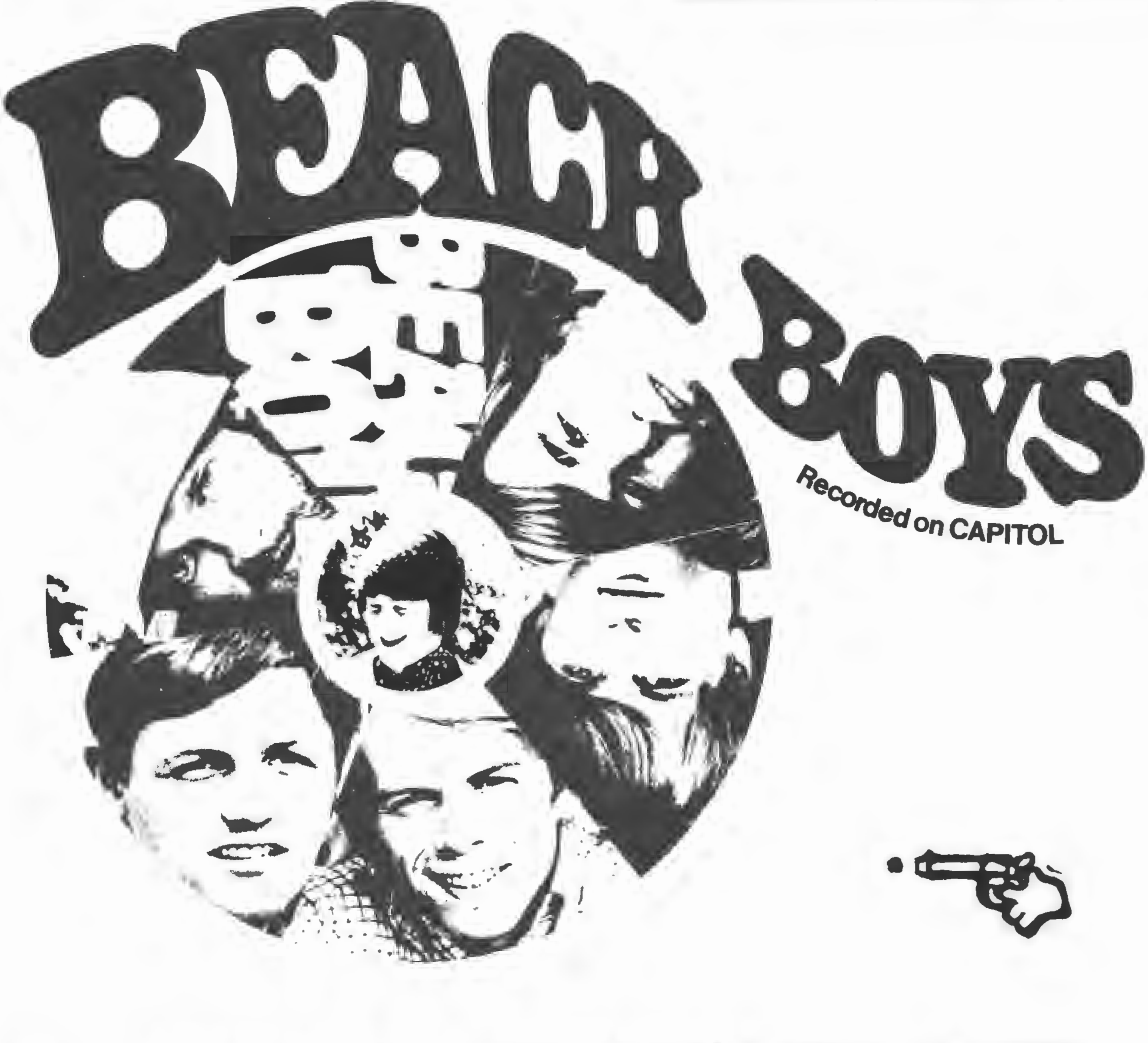
Carl: That's just part of "The Elements" that Brian did for *Smile*. It wasn't destroyed. We've all had intentions of finishing the album. but something persists that keeps that from happening, and I don't know what that is.

By 1969, it became obvious to even the touring Beach Boys that SMILE was far more than a missed opportunity. Frankly, the whole Warner Brothers (10-year) recording contract they signed to in 1969 hinged on the Beach Boys ability not only to deliver Brian Wilson as their producer, but to deliver Brian's now legendary missing production, SMILE. The only reason The Beach Boys were granted a contract with Warner Brothers, in fact, was that Mo Ostin wanted, and was promised, SMILE...period. This clause in the contract was, of course, negotiated without Brian's conscious cognizance. In 1972, Carl Wilson made an attempt to assemble SMILE, but on March 8, 1973, when it became obvious to Warner Brothers that it would never be delivered, they asked for a reimbursement of the advance for SMILE, to the tune of Fifty Thousand Dollars! Of course, this advance had everything to do with Warner's interest in and support of the group. Once it became clear to Warner Brothers that the Beach Boys could not deliver SMILE, they simply gave up on the group.

Continued on page 286

'HEROES & VILLAINS'

Words & Music by
BRIAN WILSON and VAN DYKE PARKS



Recorded on CAPITOL

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IMMEDIATE HOUSE, 63/69 NEW OXFORD STREET, LONDON WC1

Sole Selling Agents:
Southern Music Publishing Company Limited,
8 Denmark Street, London WC2

What happened to that much lauded and greatly publicised single—" Heroes And Villains "—which incidentally was something of a social comment on the Vietnam War?

Held up

Technical difficulties have apparently once more held up the disc and we now expect it to be one of the many great tracks on their next LP " Smile."

But there is a new single in the wind, tentatively titled " Vegetables! "

All the 12 tracks for the new album are completed and with every indication that the group's dispute with Capitol Records is over there are plans to release the album on a rush schedule at any moment.

A rough draft of the sleeve depicts a nursery-like drawing of a " Smile Shop " where people can go in and buy their smiles and grins to size.

In attendance during the final sessions of this album a few weeks ago was Paul McCartney who made a lightning trip to LA to join the Beach Boys and later spent an evening with Papa John and Mama Michelle at their home, where a strange jam session ensued.

Brian on glasses of water filled to various levels, Paul on cello, Michelle on drums and John on bugle!

Week ending April 29, 1967

" There has been some talk of ' Vegetables ' being our next single but as far as Brian is concerned it will still be ' Heroes And Villains.'

" There are about six different tapes of this number about and now it is just a matter of selecting the right one.

" This place cost about three No. 1 records ! " Mike informed me. It was at Mike's house that I heard "Heroes And Villains."

His particular tape ran for about six minutes and the harmonies and melodies are as intricate and exciting as one would expect.

The number sounds like a combination of " Good Vibrations," " God Only Knows " and " I Just Wasn't Made For These Times." Where was the musical sorcerer who mixed this particular potion?

" Brian is in Monterey," said Mike. This was three days after the Festival had finished. " He's picking up the old programmes," smiled Mike.

July 8, 1967

PEOPLE ARE TALKING ABOUT the alleged $40,000 the **Beach Boys** have thus far spent on their "Heroes and Villains" which may or may not ever be released...

February 18, 1967

america calling

Beach Boys next single is nearly ready

THE Beach Boys' next single, "Heroes And Villains", will be released as soon as Brian Wilson decides on the B-side. Brian told me this week, "I'm doing the final mix on the A-side tonight, but I can't decide what to do on the other side.

"The easiest thing would be to pull something off 'Pet Sounds', but I feel that that would be cheating the record-buyers. On the other hand, I want to keep as much of 'Smile' a surprise as possible. I may end up just recording me and a piano—I tried it last night in the studio. It would be an interesting contrast, anyway!

" 'Heroes And Villains' is similar to 'Good Vibrations' in that it has several different sections, but there's a more driving beat behind it. There's definitely a strong old Western flavour. Van Dyke Parks collaborated on the lyrics with me."

Brian's very enthusiastic about the new Beatle single, "Penny Lane"

HOLLYWOOD
Tracy Thomas

(he hasn't heard "Strawberry Fields Forever" yet—it isn't played much on local radio).

But his favourite single is Spencer Davis' smash hit "Gimme Some Lovin'". He said that the performing Beach Boys (currently on an Eastern tour until the 25th) are very anxious to tour Europe with the Spencer Group.

The next Beach Boy album, "Smile", is not planned for release until spring.

Brian Wilson is reported to have heard the Beatles LP track —" A Day In The Life Of "—and to be so knocked out that he has retired to live in a Sauna bath and there to sweat out some more mind-jamming material for further Beach Boys' discs.

BEACH BOYS HITS SHOCK

THE Beach Boys are to sue Capitol Records in Hollywood for more than 225,000 dollars, for alleged non-payment of royalties. They are also seeking termination of their recording contract with Capitol.

The suit, which has been filed in the Los Angeles Superior Court, charges Capitol with failure to pay 200,000 dollars on royalties; with computing royalties on an allegedly fictitious " replacement record " system; and with refusing to allow the group's accountants to audit the Capitol books.

On the strength of these complaints, the Beach Boys are asking the court to terminate their current contract with Capitol. The group has recently completed its latest single for Capitol, titled "Heroes And Villains." Release date in this country is still awaited.

week ending December 24, 1966

New Beach Boys, Tops, Donovan singles soon ; Beatles, Stones too ?

NEW singles by the Beach Boys, Four Tops, Donovan and Sandie Shaw are already scheduled for early and Walker Brothers are; expected next month.

Release of the Four Tops' "Standing In The Shadows Of Love" is now fixed. It will be issued on January 6.

Out the following Friday (13th) are the Beach Boys' " Heroes And Villains," another Brian Wilson composition, and Donovan's self-penned " Mellow Yellow."

a SMILE saga...

Capitol and E.M.I.'s pressure on Brian to release "Heroes And Villians" was well documented in the press, and these articles, along with a bit of Brad Elliot's research, clearly show that the "forced" release of the new single (to neccesitate Brother label and promote the European tour) turned into the key factor to the detrement of Brian's SMILE music being properly released...

March 2: final session for Heroes and Villians Part 2. No release date set to coincide with massive hype. Coincidentally, Brian and Van Dyke seperate for the first time...

March 31: ...Brian and Van Dyke re-unite. Work begins on "Vegetables"

April 14: Van Dyke's last SMILE session. Brian avoids studio for 32 days!!! In the interem...

April 29: ...E.M.I. flips out! No single to sell with U.K. tour, so decision is made to release the dated album filler "Then I Kissed Her" (as a followup to "Good Vibrations?!) to coincide with N.M.E. pollwinners concert...BAD MOVE!! Same article scoop mentions that all 12 tracks for the SMILE album have been completed!!! Press rumors "Vegtables could be next "new" 45!?!?!?!

May 5: E.M.I. releases "Then I Kissed Her" 45, alienating the press, the public, and especially all 6 Beach Boys on the eve of their poll-winners appearance. This causes serious dent in their #1 status.

May 6: Derek Taylor drops the premature bomb in a Disc and Music Echo article, claiming SMILE has been "scrapped". This with a public "excuse" as to why there was no "new" single to support the tour.

June 3-July 6: Brian hastily records "Smiley Smile" album to satiate label pressure. Album released July 20, 1967.

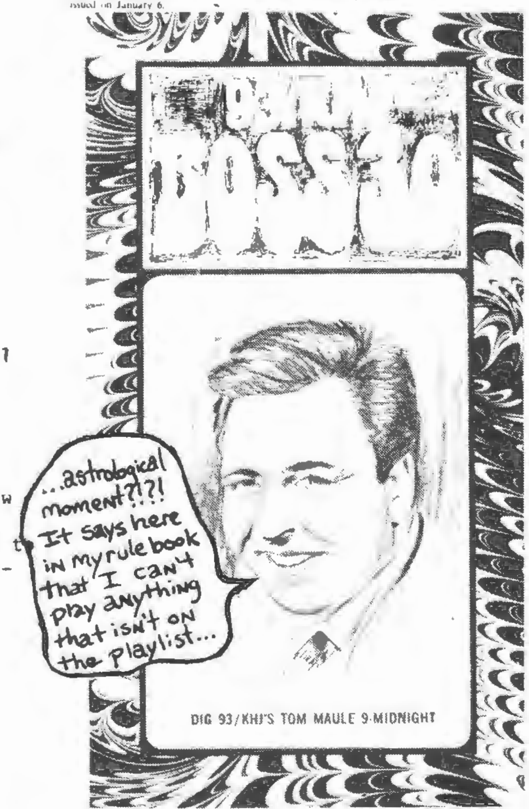
June 12, 13, 14: Brian adds finishing "edits" to 45 release of "Heroes and Villians".

July 15: N.M.E. reports that "Heroes and Villians", after 6 months, is now ready for release. Same article also states that Brian is in a new legal battle with Capitol over the release of SMILE, now cut to a ten track lineup (attempted Capitol ST002, see Brad Elliot article.)

August 26: In Bruce Johnston's trip to England to promote "Heroes and Villians, he states that "You can expect SMILE to come out on Brother records within the next two months. There will be no more hang-ups".

October 29: Brian's final session for "Cool Cool Water", the final track associated with the SMILE concept. We're still awaiting an absolute release date

The key excerpts from these newspaper articles from 1967 are shown on pages 193, 194, and 133, in this issue of the DUMB ANGEL GAZETTE.


...astrological moment?!?! It says here in my rule book that I can't play anything that isn't on the playlist...
DIG 93/KHJ'S TOM MAULE 9-MIDNIGHT

Beach Boys' new disc lasts five minutes!

BEACH BOYS' new single, "Heroes And Villains," will probably last FIVE minutes and features a number of new production techniques developed over months of experimentation, cables DISC's man in America, Derek Taylor.

The record is out in the States this month, but EMI still have no date for release here.

The group's new LP, "Smile," includes an album-size, 12-page book of colour photos and a dozen songs by Brian Wilson and Van Dyke Parks. Among the titles: "Wonderful," "Do You Like Worms!" "Vega-tables," "Surf's Up," "Cabin Essence," "Wind Chimes," and a suite called "The Elements." The LP also features "Heroes And Villains."

The group arrives for its British tour in May, starting in Dublin (2). Afterwards the boys fly to Norway, Holland, Germany and Sweden before holidaying on the Continent with their wives.

BEACH BOY Brian Wilson bought £100,000 pre-war Spanish mansion in Bel Air, Los Angeles.

....Shouldn't **Beach Boys** combine with **Sandie Shaw, Johnny Rivers** and the **Surf Riders** for LP ? !....

BEACH BOYS RETURN

The Beach Boys' return to Britain will be next May, promoter Arthur Howes said this week. Their next visit will take in concerts in more European countries, in addition to a longer British itinerary.

...The *Beach Boys'* "Heroes And Villains" cost forty thousand dollars in recording studio time and other production expenses...

BEST OF BREED

Aretha Franklin—Pop Gospel
Petula Clark—Pop Corn
Monkees—Teeny Rock
Beatles—Top Rock
Jefferson Airplane—Acid Rock
Supremes—Flaccid Rock
Simon & Garfunkel—Quad Rock
Beach Boys—God Rock
Dylan—Rock God

Brian Wilson — 'Ear of the Year' — is still working hard on 'Heroes And Villains'

QUIET! Beach Boy genius at work...

DEREK TAYLOR reporting: Hollywood, Tuesday

ONLY A SCOUNDREL would dispute the claim that "Heroes And Villains" i- most
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Also troubled
Boys lawyers (wh
to keep their case
group's fans wor

want, simply, to hear a new Beach Boys song).

What, then, is the cause of delay?

ian Wilson does not believe
is a delay. And, in fact, there
The Beach Boys were se
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nor offered any threats.
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vocals which
leave with the
a pop record
rful oratorio.

●GOOD VIBRATIONS

(As recorded by the Beach Boys/ Capitol)
BRIAN WILSON
MIKE LOVE

I, I love the colorful clothes she wears
And the way the sunlight plays upon
her hair
I, hear the sound of a gentle word
On the wind that lifts the perfume through
the air
I'm picking up good vibrations
She's given me excitation
I'm picking up good vibrations
She's given me excitation
Good, good, good, good vibrations
Good, good, good, good vibrations.

Close my eyes, she's somehow closer now
Softly smile, I know she must be kind
When I look in her eyes
She goes with me to a blosom world
(Repeat chorus).

I don't know where, but she sends me
there
Gotta keep those lovin' good vibrations
a-happening with her
Gotta keep those lovin' good vibrations
a-happening with her
Gotta keep those lovin' good vibrations
a-happening with her
Good, good, good, good vibrations
Good, good, good, good vibrations.
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Publishing Co.

●HEROES AND VILLAINS

(As recorded by The Beach Boys/ Capitol)
BRIANWILSON
VAN DYKE PARKS

I been in this town so long that back in the
city I been taken for lost and gone and
unknown for a long, long time
Fell in love years ago with an innocent
girl
From the Spanish and Indian home of the
heroes and villains.

Once at night Catillion squared the fight
And she was right in the rain of the bullets
that eventually brought her down
But she's still dancing in the night unafraid
of what a dude 'll do in a town full of
heroes and villains.

Heroes and villains just see what you done
Na na na na na, na na na na na
La la la la la, la la la la la, la la la la
la la la la la la la la la
Stand or fall I know there shall be peace
in the valley
And it's all an affair of my life with the
heroes and villains.

Du du du, du du du, du du du
Du du du du du du, du du du dah
Du du du, du du du, du du du
Du du du du du, dumbee dubee du wah
My children were raised you know they sud-
denly rise
They started slow long ago head to toe
healthy, wealthy and wise
I been in this town so long, so long to the
city
I'm fit with the stuff to ride in the rough
And sunny down snuff
I'm alright by the heroes and heroes and
villains
Just see what you done, done.
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Capitol Named In Two Suits On W. Coast

LOS ANGELES—The Beach Boys have named Capitol Records in a $225,000 suit charging back payment of royalties and asking that their contract be terminated. The rock group, one of the label's leading sellers, recently created its own label, Brothers Records.

The suite asks for release from the agreement which expires November 1969. The action further charges that Capitol "has failed to compute royalties at the rate specified and provided for in their contract." The quartet through its attorneys requests a complete audit of the label's books and records.

Also suing Capitol is Nancy Sinatra. She seeks $100,000 punitive damages from the label and American International Pictures because of what she alleges is a likeness of her appearing on the Tower Records soundtrack LP "The Wild Angels," Miss Sinatra co-stars in the AIP film and feels this is misleading. The female vocalist asks for an accounting of profits and alleges unfair competition in the Los Angeles Superior Court action.

...."Heroes And Villains" production cost **Beach Boys** 40,000 dollars....

....Flipside of new **Beach Boys** single runs 1¼ minutes !

MUSIC SPOTLIGHT

The BEACH BOYS are forming Brother Records, and will try to get Capitol to release them from their contract ahead of time in exchange for distribution rights;

WHAT GOES ON?

BEST NEWS OF THE MONTH—After flying to San Francisco to visit with **Jane Asher** on her twenty-first birthday, **Paul McCartney** reportedly bought a house in that city and then flew to Los Angeles, where he supposedly bought another! (Karalynne, remember the new neighbor on the south side? Well, you should see...). Paul "sat in" with the **Jefferson Airplane** in SF and the **Beach Boys** in LA. Maybe we should become pop stars!

In the unforgettable words of that great prophet, DO THE THING!

The BEACH BOYS' suit against Capitol Records, which involves "replacement records deductions," is based on the theory that if you have a good enough lawyer you don't have to do anything you don't want to do; if this turns out to be true, a whole lot of people will stop doing what they don't want to do, which might even be nice. Tracks from the next Beach Boys lp include, "The Elements" (a composition in four movements), "Heroes & Villains" (their next single, weighing in at over four minutes), "The Child Is the Father of the Man" and something about going out in the yard to eat worms. Lyrics are mostly by Van Dyke Parks, and it is possible that the lp will be finished one of these days. Smile. :::

Disc and Music Echo—March 25, 1967 11

● **WILSON and the BEACH BOYS—they sit on pillows and eat carrots**

Since then the construction, demolition and rebuilding has continued with little interruption and massive improvement.

The record is almost —almost. No any bee rath in th

At a cha such l ago w cinema had bee Royce i

At th watched heroes a out with with real

And as pletely reshaped c ection of the song and had it re-recorded.

I have heard several of the sections and ultimately they will become a masterly whole. But only when they're totally r and correctly shaped.

ian says the prod he record is like by. He is emot ved in the pregna e pains and ang t of birth will felt by him.

mitted last nig long time to 't hasten th ne when th y're forme

ile, when unavailal ing on ing rele velve t own, but there is they too won't underg modelling.

Up at his house there is considerable reconstruction—the lace is becoming a structural symphony Western in origin with Eastern overtones.

through the front door ed by a four est-able. bath at he room piano

got to There's e food, nes. The all over nd it."

compen- and scarlet emains and lined with Brian, the Beach Boys, their wives and

● Turn to page 14

● WONDERFUL

(From The Beach Boys' "Smiley Smile"
Album/Capitol)
BRIAN WILSON

She belongs there left with her liberty
Never known as a non-believer
She laughs and stays in her wonderful
She knew how to gather the forest when
God reached softly and moved her body
Ond golden locket quite young and loving
her mother and father.

Farther down the path was a mystery
Through the roses the chalk and numbers
A boy bumped into her wonderful
She'll return in love with her liberty
Never known as a non-believer
She'll smile and thank God for wonderful.

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● WIND CHIMES

(From the Beach Boys' "Smiley Smile"
Album/Capitol)
BRIAN WILSON

Hanging down from my window
Those are my wind chimes wind chimes
In the late afternoon you're hung up
on wind chimes, wind chimes.

Though it's hard I try not to look at my
wind chimes
Now and then a tear rolls
off my cheek
On the warm breeze the little bells
tinklin' wind chimes, wind chimes
Close your eyes and lean back, listen to
wind chimes, wind chimes.

It's so peaceful close to a lullaby
Oh wind chimes ting-a-ling
Whisperin' winds send my wind chimes
a tinkle-in.

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Publishing Co.

Brian Wilson Wins Danish Disk Award

HOLLYWOOD—Brian Wilson of the Beach Boys has just become the first American winner of Denmark's 1966 "Ekstrabladet's Beat Pris"—the Musical Award that is given yearly to the producer of the "Best Foreign Recording."

Brian, leader of the Beach Boys, received the award for his recording of "Good Vibrations," which was also the group's first million-selling single. Brian was also the composer of "Vibrations."

The "Ekstrabladet Award," which is presented by and named after Denmark's leading newspaper, is given on the basis of a popular vote conducted by the publication throughout the country.

PEOPLE ARE TALKING ABOUT . . . whether or not the Beach Boys will succeed in breaking their contract with Capitol Records and what **Brian Wilson** will do if they don't . . .

Beach Boys Go Steady With Cap

Hollywood, July 18.

New arrangement has been worked out between The Beach Boys and Capitol Records, following a split of more than six months. The five rock-rollers now have an indie arrangement with the label and also are to deliver disks by other groups, according to Cap exec v.p. Voyle Gilmore.

Earlier this year, Beach Boys filed a $275,000 suit against Cap in Los Angeles Superior Court for alleged "withholding of royalties due." It is now reported that the action has been dropped because of the new peace terms. Previous pact had about two years to go, Gilmore revealed.

According to Beach Boys' leader, Brian Wilson, group now will cut for Brothers Records, to be distributed by Cap. Karl Ingemann will act as liaison for Cap with Brothers. Cap has such tieups with Wayne Newton, Bobby Darin, et al.

✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶✶

Wednesday, March 1, 1967

Beach Boys Sue Cap Re Royalties

Hollywood, Feb. 28.

The Beach Boys, Capitol Records' hot rock 'n' roll fivesome, have filed suit in L.A. Superior Court against the label. They charge that "Capitol has failed to compute royalties at the rate specified and provided for in their contract" and ask a complete audit of all books and records.

According to the complaint, group has been shortchanged "at least $225,000" by the diskery. Plaintiffs further allege that the "defendant (Capitol) has committed a material, total and complete breach of the written contract," originally inked Nov. 13, 1962.

Beach Boys also ask court to terminate contract, which, per original terms, does not expire till November, 1969. They justify latter request by stating in the complaint that because of the alleged breach of pact by Cap, they "are entitled to terminate" the agreement.

Beach Boys Sue Capitol

LOS ANGELES—The Beach Boys have filed a suit against their label, Capitol, for the dual purposes of collecting $225,000 they allege is owed them and also to end their contract before the November, 1967, expiration date.

The suit charges that "Capitol has failed to compute royalties at the rate specified and provided for in their contract."

It goes on to say that "defendant has committed a material, total and complete breach of the written contract" signed in 1962.

At week's end, Cap had issued no statement, but laywers were at work.

The Beach Boys also have formed their own diskery, which is called the Brothers label

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Brian Wilson is worried. He also feels as if he's gone stale. For months he labored over the writing and producing of one single, **Heroes and Villains**, and more months over the **Smile** album.

"I feel like I've lost my talent," he groaned. "I'm working harder and getting less satisfaction than ever before."

And never have **Beach Boys** spent so many weary months in the recording studios trying to finish one album to big brother's satisfaction.

Brian doesn't yet realize that all creative artists have to suffer through those agonizing periods of self-doubt, emotional emptiness and creative sterility.

Also the **Beach Boy's** bag has been hoo-dooed by the legal complications of breaking their Capitol Records contract to release on their own Brother label. **Dino, Desi and Billy** were also hung-up by contract hassles when they tried to switch from Reprise to Brother. Billy, as you know, is **Carl Wilson's** brother-in-law.

Tiger Beat - 7/67

THE Beach Boys returned from another tour last week and after considerable moving of furniture, etc., they are now all together in Beverly Hills.

Al Jardine, wife Linda, and baby Matthew found a nice house on a hill, decorated in Acapulco style.

Mike Love, with Suzanne and young Hayleigh moved into a large estate with "massive" furniture, from their Manhattan Beach home.

Brian Wilson transferred his crew from a rather small, newly built house, to a 1937-built, two-storey Spanish mansion.

...The Beach Boys claim Capitol Records owes them $225,000 in royalties on record sales and they want the money and a release from their contract. Meanwhile, *Brian Wilson* is worried about one track in their new "Smile" album titled "The Elements." It has sections on Earth, Air, Fire and Water. The studio across the street from where the piece was recorded burned down one night and Brian fears the music might cause more fires...

. . . the Beach Boys going into movies and television . . .

People no more want to restrict themselves to one specialized style of music than they want to look only at paintings that are a certain color. So while you have a class of people who own only Herb Alpert records, or Monkee records, you also have a class who spread their limited purchases to include the Beatles, Stones, Byrds, Doors, Beach Boys, Dylan and Jefferson Airplane. Eclectic? Well, we call it rock. :: And it's easy to see where it's all going.

Beach Boys form own disc label

THE Beach Boys — having conquered the music business in record sales and record production and as all-round top group—are following the lead of some of England's top producers and forming their own label, Brother Records.

A very excited Brian Wilson told me all he could about this new venture.

"We've been thinking about this for quite a while. However, there were so many years left on our Capitol contract that we could not do anything about it — even now we may stick with Capitol. But I do want to start recording other people, as soon as we're properly organised."

Brian will be the main producer, but Mike Love has expressed an interest in recording some people as well, particularly rhythm and blues.

"So far," continued Brian, "we haven't set a board of directors or any executives . . . in fact it's just barely out of the planning stage!"

More Beach Boys news: Mike and Suzanne Love announced the birth of the second BB baby, a girl, born December 27.

And what of "Heroes And Villains?"

"I think it will still be issued as a single," said Bruce, "but probably in a couple of records' time.

"After all, Brian is such a perfectionist that he even scrapped 'God Only Knows' once—and then decided perhaps it wasn't so bad after all!"

*"You can expect 'Smile' to be the first LP issued on Brother Records within the next two months."

jokes like that. We returned to our table to talk about the record.

"I'm not sure what the lyrics are all about," he admitted, "I think it's more concerned with the harmonies. The Beach Boys have really got their record scene all sorted out now —there'll be no more hang-ups.

Many Sides of Beach Boys

Label, TV, Film Firms Active

LOS ANGELES — Brother Records, Inc., the Beach Boys' own recording company, has opened offices in Los Angeles at 9000 Sunset Blvd.

David Anderle, formerly director of his own personal management firm, has been named Administrative Head of Brother Records, and Nicholas Grillo, formerly with Julius Lefkowitz Company, is Financial Administrator.

According to Anderle, Brother Records will attempt to "give entirely new concepts to the recording industry, and to give the Beach Boys total creative and promotional control over product."

Brian Wilson will provide the creative direction for the label. Brian plans to sign artists whose performances and material is consistent with the caliber of record production he has achieved with the Beach Boys.

Home Movies Company

The Beach Boys are currently developing a television and motion picture production company operating out of the Sunset Boulevard offices. The new company, Home Movies, will create properties for motion picture and TV projects to star the Beach Boys, with original music by Brian Wilson.

In May, the Beach Boys—without Brian—revisit Europe. They start a six-nation tour in Dublin on May 2. The following day they play Belfast, crossing the Irish Sea on May 4 for their first 1967 London Concert. The rest of the regular British tour is as follows: London, May 5, Birmingham, May 6, Manchester, May 8, Glasgow, May 9, and Edinburgh, May 10.

On Sunday, May 7, the Beach Boys headline an all-star poll-winners concert in London. The show is sponsored by the New Musical Express whose readers voted the Beach Boys Number One World Group.

Following the British tour, the group visit Oslo in Norway, the Hague and Rotterdam in Holland, Cologne and Berlin in Germany and Stockholm in Sweden.

The wives of group members are planning to fly to Europe for the tour-end. They will then vacation on the Continent with their husbands.

● *Beach Boy Bruce*

BEACH BOYS OWN LABEL IN AMERICA

THE Beach Boys' long-standing dispute with Capitol Records—which has delayed the release of any new material by the group—has at last been settled. In future the Beach Boys will appear in America on their own label—Brother Records—which has been formed by Capitol specifically for the purpose of showcasing the group. It will also feature artists discovered and developed by the Beach Boys. However, their discs will continue to be issued under the Capitol banner in Britain for the time being.

In March, the Beach Boys announced they were to sue Capitol for 225,000 dollars, in respect of alleged non-payment of royalties. Now, in conjunction with the launching of Brother Records, comes the news that the group's long-term contract with Capitol has been "modified by mutual agreement." As reported last week, the Beach Boys' new "Heroes and Villains" single is provisionally set for July 28 release in Britain.

THE SONGWRITERS

"You can be a songwriter. No special talent needed! Just send us one or more poems or rhymes! We do the rest." (advertisement for Buddy Bregman Music Productions, Hollywood, Calif., in a teen magazine)

Lennon-McCartney
Jagger-Richards
Bacharach-David
Buckley-Beckett
Tim Hardin
Donovan
John Phillips
Brian Wilson
Lieber & Stoller

A MAJOR scoop has been achieved for the NME Poll Winners Concert on Sunday, May 7 at Wembley's Empire Pool—the World's Top Vocal Group the Beach Boys will be taking part in this colossal event! For the greatest pop show on earth, we can now reveal the first list of stars who will be appearing. In alphabetical order they are:—

Beach Boys • Cream • Spencer Davis Group • Dave Dee Group • Simon Dee • Georgie Fame

Paul Jones • Move • Cliff Richard • Jimmy Savile • Cat Stevens • Tremeloes • Troggs

Negotiations are still taking place for several other outstanding attractions. These include Dusty Springfield, the Walker Brothers, Tom Jones, the Who, the Seekers and Jimi Hendrix. As new names appear in the charts, they will be approached and news of further stars for the concert will be printed in future editions of the NME.

WELL, that was Bruce Johnston, that was! The Beach Boys' all-purpose, all-weather, swing-winged auxiliary and unpaid publicist promoting "Heroes And Villains" in England last week. He jetted into London Airport approximately one week earlier to find publicist Roger Easterby waiting for him with a list of promotional appearances ranging from "Juke Box Jury" to the last man to appear on Radio London before the Government finally scuttled her.

* this clipping is from August 26, 1967 (post-Smiley) August 26, 1967

Beach Boys 'Heroes' leaps in at No. 16 and...

Johnston maintains his "Sidewalk surfers" Cool...

BRUCE'S TRIP PAYS OFF!

Beach 'Villains' single date, Bruce visit

THE Beach Boys' long-awaited new single, "Heroes And Villains," has at last been completed. It is being issued in America this weekend, and is planned by Capitol for July 28 release in this country. It will be the group's first new recording since "Good Vibrations" was issued at the end of October.

Another LP, "Best Of The Beach Boys—Volume II" is set for September release. Tracks are "Surfer Girl," "Don't Worry Baby," "Wendy," "When I Grow Up To Be A Man," "Good To My Baby," "Dance, Dance, Dance," "Then I Kissed Her," "Girl From New York City," "Girl Don't Tell Me," "The Little Girl I Once Knew," "Mountain Of Love," "Here Today," "Wouldn't It Be Nice" and "Good Vibrations."

Beach Boy Bruce Johnston flies to Britain on August 5 for a one-week promotional visit. He is to guest on the panel of BBC-1's "Juke Box Jury" on Saturday, August 12, and makes guest appearances in Light's "Saturday Club" (12th) and "Disc Jockey Derby" (15th). Other personal appearances are being negotiated, including a visit to the Radio London ship.

Flower child

Returning from a chat with Jimmy Savile in which he failed to get a word in edgewise he found himself in possession of a flower-child from San Francisco—one "Jane"—who joined us in the BBC club.

Jane had "Love" written on her leg and Bruce obligingly wrote something else on her thigh. Then he crossed it out. Next he went in search of food.

In spite of his current association with Mike Love, during the mid sixties Bruce Johnston was much further sighted than any of the rest of the guys, and was willing to spend his own dough to further Brian's art any way he could, by going over to England to appear in behalf of The Beach Boys in the press, on two seperate occasions. Once to promote "Pet Sounds" in '66 and again on the release of "Heroes and Villians" in '67. It was these visits that gave the group good publicity at a time when E.M.I.'s hype decisions were detremental, and positive press about the group was as dry as the desert. Bruce patched this hole nicely...

● **Spencer Davis** moves upwards ever and beyond some expectations excepting his own and mine —and the **Beach Boys'** who love his record. He is at 15 this week.

Bob Hanes & Domenic Priore

"The Beach Boys and in particular Brian Wilson never settle for anything less than what they think is perfection.

"We had a cable from Brian Wilson of the Beach Boys asking us to do a tour with them, but we just had to say no because the group was splitting down the middle.

Bruce had managed to plug the disc on "Disc Jockey Derby," "Saturday Club," "Easy Beat," "This Is Where It's At" and "Monday Monday."

I've little in common with the others ▲

THE BEACH BOYS

Good contemporary music shrieks of its Scene. Though each Boy is surfeited with the Beach image-prison, and though they are now reluctant to identify with surf, surfer, surfing, they did, once in music, float millions of land-locked children through time and space to the golden Pacific coast of California. And if they sang of a Honda or a Cobra, you were there on the road with them. And the exhaust fumes were painful.

The Beatles seized the whole world in their arms and carried it to their own cheerful provincial fireside, and they made real dialogue lyrically acceptable (though they may now consider their early lyrics clumsy).

Oh yes. They speak of their times all right and for them. So do all those who are near in motive and spirit and talent and attitude. They are the times and as the times are changing, so are those who have opened their minds and jammed them open with an immovable wedge of perpetual questing.

It makes nonsense of any battleground between the groups. There isn't time for battle. There isn't any purpose. There isn't any ground. And neither the Beatles nor the Beach Boys nor those who follow them have the head, heart or stomach for a fight anyway. Isn't it true -- or couldn't it be true -- that we all live in a yellow submarine, that our friends are all aboard and that many more of them live next door?...........Derek Taylor

THE BEACH BOYS

by Derek Taylor

I don't know anyone in the industry who hasn't heard that "Heroes and Villains" is the next Beach Boy release.

Only a scoundrel would dispute the claim that "Heroes & Villains" is the most famous single not yet recorded. But it is a fact that the single--at the time of writing--is not completed and many people here are troubled.

Brian Wilson is not one of them. He has climbed too many mountainous tracks to be perturbed at a sudden impasse, an unexpected crevasse.

Those who are troubled include disc jockeys promised early copies (their station bosses believe the jockeys to have been boasting) and Capitol Records executives who are naturally insecure at this time. Wouldn't you be if you were being sued for a quarter of a million dollars.

The disc jockeys fear that their rivals may get the first copies--competition is fever-heated here for "exclusives"--and Capitol fear that the Beach Boys may withhold all product until the lawsuit is cleared up.

Also troubled are the Beach Boys lawyers (who want product to keep their case intact) and the groups' fan worldwide (they want, simply to hear a new Beach Boys song).

What, then, is the cause of the delay?

Brian Wilson doesn"t believe there is a delay. And, in fact, there isn't. The Beach Boys were set no deadline, delivered no ultimatum nor offered and threats.

The groups' power is such that they make their records in their own good time, release them when they're good and ready.

Wilson'sonly concern is that when the music is ready, it is also good. And the very power which enables them to take time is based on the greatness of their past production.

So there is logic in this situation. So much logic that one goes in a circle. But not a vicious circle. Rather an commercial/artistic infinite curve in which fine music makes great money in good time.

There were those who thought "Good Vibrations" was a great record but who said, "It was too long to make it."

What does "too long" mean? Who says how long it should take to make a record? Who can tell one of the most sensitive, specialized ears in the world, "Like what you hear?"

It isn't the Beach Boys. They have lived too long with Brian Wilson's ear (he has only one; the left is stone deaf) to dictate to it that which is does not choose to hear.

Good Vibrations took a long time because it took a long time. But when it reached tens of millions of other ears, those ears voted Brians's ear "Ear of the Year".

"Heroes and Villians" was already skeleton-formed in Wilson's head when "Good Vibrations" became number One all over the world. With his new lyricist Van Dyke Parks, Brian was working throughout night after night in his Beverly Hills home when the other Beach Boys were touring Britain.

(continued on next page)

That was in November. As soon as the Beach Boys returned from the tour, they went to the recording studios to hear the instrumental tracks and rehearse the delicately-intricate vocals which Brian planned to weave with the music to make not a pop record but rather a cheerful oratorio.

Since then the construction and demolotion rebuilding has continued with little interruption and massive improvement.

The record is almost complete--almost. Noone is betting on any release date because it has been nearly complete for weeks, rather like the longest chess game in the world.

At any time Wilson may have a change of ear. One such happened a couple of weeks ago when he was called from a cinema to be told that two men had been caught robbing his Rolls Royce in the carpark.

At the police station later, he watched with quiet dismay the heroes & villains scene played out with real heroes and villians, with real cops and robbers.

And as a result, he completely reshaped one section of the song and had it rerecorded.

I have heard several of the sections and ultimately they will become a masterly whole. But only when they're totally related and correctey shaped.

Brian himself says the production of the record is like having a baby. He is emottionally involved in the pregnancy and all the pains and anguish and delight of birth will be most deeply felt by him.

He admitted last night, "It has taken a long time to arrive but you cant hasten these things. They come when they're ready, when they're formed and prepared."

Meanwhile, when vocal studios have been unavailable, Brian has been working on album tracks for the spring release of the LP "Smile". Twelve tracks are laid down, but there is no saying that they too won't undergo remodeling.

Up at his house there is considerable reconstruction--the place is becoming a structural symphony Western in origin with Eastern overtones.

Come in through the front door and you are welcombed by a four track recording studio with wrestling mats and a vibrating table. Close by Wilson has a sauna bath and a few feet away from that he has his room of sand--a room within a room, with a grand piano set in the sand.

"The sandroom has got to go," Brian says sadly. "There's sand everywhere, in the food, in the bed, in our clothes. The dogs have scattered it all over the house. I can't stand it."

But there are still compensations for gold and scarlet tent of meditation remains and so does the office lined with purple drapes.

Inside the tent, Brian, the Beach Boys their wives and friends sit on pillows, eat carrots, and think about things and talk and occationally laugh and sometimes spray each other with chocolate cream and frosting from aerosol cans.

Brian and his wife Marilyn are planning a kitchen "full of morning", lightly decorated to make breakfast a pleasure rather than a sullen silent post-sleep chore. Their plans for the worlds largest circular bed (to which the only access would have been through a chute) have received a momentary setback however, for the man who was to have supplied it is now suspect. It seems he sold the Wilson's some grass seed which contained weeds.

The Beach Boys, as a group, are settling down again after three births. Dennis's wife Carol has just had a daughter (Jennifer to add to Mike's daughter Hayleigh and Al Jardine's Matthew.

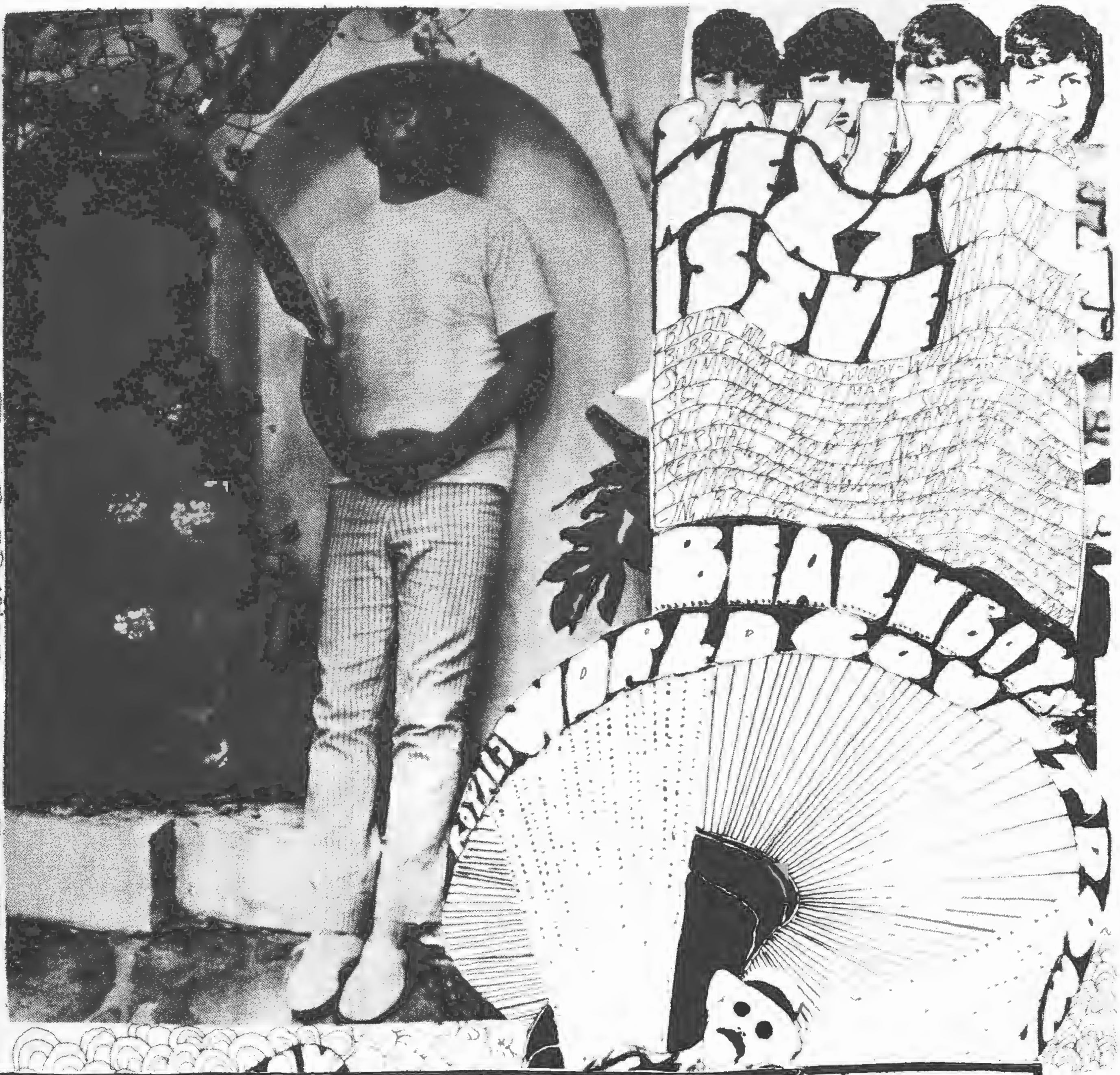
Bruce Johnston is still kind to his mother and everyone is in good shape.

Brian's current craze is praising Al Jardine, newest member of the Beach Boys financial corporation. Previously--though one of the original Beach Boys--Al was on salary.

Says Brian: "Al is absolutely fantastic. These past weeks he's been our anchor."

That's it.

Next...."Heroes & Villains".



SUE LACK (UPS)

Shouts of "draft - dodger" and rumors of a FBI arrest have threatened the clean - cut All - American image of the Beach Boys since Cal Wilson, 20, lead guitar, and "cuddliest," youngest of the three Wilson brothers, refused to submit for induction into the Armed Forces on January 3, 1967.

Claiming Conscientious Objection on the basis of a conflict of values ("My duty to God is far greater than any mortal demand.") Carl's request was rejected ostensibly on the grounds of late filing. He was indicted by a federal grand jury on April 5 and entered a plea of "not guilty."

According to his attorney, J. B. Tietz, a longtime veteran in these matters, Carl's application was "short circuited, that is, instead of handling it so that he could have the opportunity to talk to the Board (Gardena), and the opportunity to have an auministrative appeal (Both rights being guaranteed by Congress) the Board handled it so that he was unable to have either."

Denial of these rights, then, will form the core of Carl's defense when he faces trial late this month. Until then, he is free on a $25,000 bond and was allowed to join the group in their European tour.

Reports that Carl will go to jail or leave the country rather than serve in any capacity are unfounded, say his lawyer and his father, manager - taskmaster - guardian of the Beach Boys for 2-1/2 years. A zealous patriot, Mr. Wilson respects hs son for "following his heart" but encourages him to accept a non-combat position. Although Carl has made no official statement on this, he signed statement B on the C. O. application which claims exemption from "both combatant and non-combatant training and service in the Armed Forces." His specific views on the Vietnamese war are not public.

Those who know Carl consistently describe him as a soft-spoken, intensely religious person. His pacifism is rooted, explains hs father, in a deep respect for life, based on the Commandment, which was "hammered" into him as well as his brothers Brian and Dennis during childhood; so that the idea of killing anyone is unthinkable and fills him with "panic."

He and his lawyer are prepared to use "every defense open to any individual," and to appeal their case to the highest court if that should become necessary in order to avoid the participation in the horrors of war and "keep those good vibrations happening . . ."

The Beach Boys will be in Europe in early May. Hopefully their new release will now be called "Vegetables."

"Inside Pop: The Rock Revolution," appearing on CBS Channel 2 at 10 p.m. on Tuesday, April 25,

The Beach Boys -- patiently spending all of their nights, and some of their days, in studios up and down the boulevards -- await their new album "Smile" and their next single "Heroes & Villains." Most of the work is done; but leader/founder/genius Brian Wilson's final touches have yet to be added and the vocal finalities are the lynch pin (to mix a metaphor or two).

GOD ROCK

Choirboys and Boy Sopranos
Beach Boys
Tremeloes
Bee Gees

Church Music Old and New
Procol Harum
Simon & Garfunkel
The Association
Bee Gees
Electric Prune

Brian: loved or loathed genius

BEACH BOY A WEEK

by TRACY THOMAS

IF you should ever meet Brian Wilson, you would either take to him or despise him immediately. His continual drive for a new " kick " would charm or alarm you.

His desire for very close and constant ties with his friends would develop or envelop you.

But you could not ignore him. And no matter which view you took, your recognition of his talent would override your emotions and you would respect him.

For, coming second only to Smokey Robinson, Vice-president of Motown Records, songwriter and producer for the Miracles and Temptations, and lead singer and performer with the former group, Brian is the complete musician.

Singlehandedly, for all practical purposes, he has made the Beach Boys the top group in the world. " Singlehanded " because Brian takes each song from the first inspiration through to the record sleeve, with only occasional advice and certainly complete co-operation from the others, but without substantial collaboration.

The Beach Boys have no manager, which places more responsibility on the broad, bulky shoulders of their reluctant, but undeniable leader.

Brian is too hasty, too easily moved by something momentarily new and groovy. All too often, he forgets past decisions. And he calls BB corporation meetings at the drop of Mike's cap, ostensibly to form new policies, but usually just to talk.

Democratic

But by virtue of his size and his genius, Brian, despite his ramblings and changes of mood and inclination, is spiritually the leader (actual decisions are made by the majority).

Brian's appearance is striking—he's very tall, well over six foot. His weight fluctuates weekly—he's constantly on or off a health food diet. His hair is kept long (longest in the group) and shaggy (he combs it with his fingers, all the time).

His clothes do not fit the BB mould. He goes for big paisley or flowered shirts with ballooning sleeves, tail hanging out over his white Levis. It's pretty much what most Southern Californians wear, only more expensive.

He is invariably hungry. And he wanders a lot, mentally and physically —his mind is usually on another track (side two, cut three).

BRIAN WILSON and wife MARILYN at a friend's wedding.

Marilyn Wilson is very housewifely and motherly to everyone, though she's only 20 years old. She and Brian were sweethearts for years before they married last year.

Brian's in-laws, the Rovells, have a picture in their home of the pair when they were teenagers. The Wilsons spend 50 per cent. of their time at the Rovells' and Marilyn's two sisters are frequent visitors to the Wilson home.

The last time I saw the Beverly Hills house, it was furnished in expensive casual. Two enormous, but friendly dogs followed their master and mistress everywhere — from spacious room to large patio. Marilyn had charbroiled some huge steaks and corn on the cob. I must say that she's a great cook, and so's her mother!

However, the home is currently undergoing radical remodelling. Tales of a room that looks like the inside of a tent and one that's a sandbox have been circulating.

Next week, the entire plan might be different, perhaps oriental. Brian's a changeable lad.

At times, he is remarkably perceptive and sees right through a cloudy situation. Mostly, he's full of opinions on every topic. Some are valid, all are interesting.

He feels deeply the new closeness of his family. It was not always so and the sensitive Wilson boys are painfully conscious of yesterday's fireworks.

All three attribute this new sympatico to their mutual discovery of God. None values organised religion, but all agree on the concept of God.

In the recording studio, Brian is another man. Every part of his brain is concentrated on the job at hand.

When one of the others makes a funny comment, he either doesn't hear it all, or has to pause momentarily before chuckling.

He is a fanatical perfectionist. He will listen to a track over and over for 20 minutes before throwing it out. I've been at a three-hour recording session during which only one set of da-doo-ron-rons were recorded.

The track that he kept, he threw out two weeks later and they re-did it with woo-woo-she-wop or something.

Brian usually goes into a session knowing exactly what he wants. He's been hearing this for several weeks now and goes straight to his work. Changes are seldom made in the studio. Instead, the revisions are made in between, after Brian's listened to the track a thousand times.

Dedicated

This dedication to perfection does not always endear him to his fellow Beach Boys, nor their wives, nor their next door neighbours, with whom they were to have dinner, but the session ran over an extra hour. But when the finished product is "Good Vibrations" or "Pet Sounds" or "Smile" they hold back their complaints.

As Bruce says, "When all is said and done (and after the last BB *corporation meeting, I think we're getting close to that point) Brian is* worth the traumas!"

THE BEACH BOYS—HEROES AND VILLAINS (Prod. The Beach Boys) (Writers: Wilson-Parks) **(Sea of Tunes, BMI)**—Their first release of the year serves as a debut for their own label, distributed by Capitol. Clever off-beat rock material with an arrangement that encompasses barbershop harmony and jazz! Flip: "You're Welcome" (Sea of Tunes, BMI). **Brother Records 1001**

AT London's Saville Theatre on Sunday to watch **Jimi Hendrix — Ringo Starr, Moody Blues, Brian Jones and Anita Pallenburg, Beach Boys, Georgie Fame, Spencer Davis.**

The Beach Boys have started their own record label, Brother Records. They were the #1 group in England in 1966....

HIT TALK by JIMI HENDRIX

Beach Boys: psychedelic barber's shop quartet!

Don't particularly like the Beach Boys. Makes me think of a psychedelic barber's shop quartet!

Paul McCartney played cello, *Brian Wilson* tapped glasses filled with water, *Michelle Phillips* played drums and *Papa John* played a bugle at a jam session in the Phillips' home during *Paul's* visit to Los Angeles, after he attended *Jane Asher's* birthday party in Denver. *Paul* also caught some recording sessions for the *Beach Boys'* "Smile" album and met the *Jefferson Airplane*...

BEACH BOYS TOURING BY OWN JET PLANE!

BEACH BOYS will use their own private jet plane to travel from date to date on their British tour which opens at Dublin Adelphi on Tuesday!

JIMI BANNED

teenbeat's hollywood-correspondent derek taylor spreekt met mike love

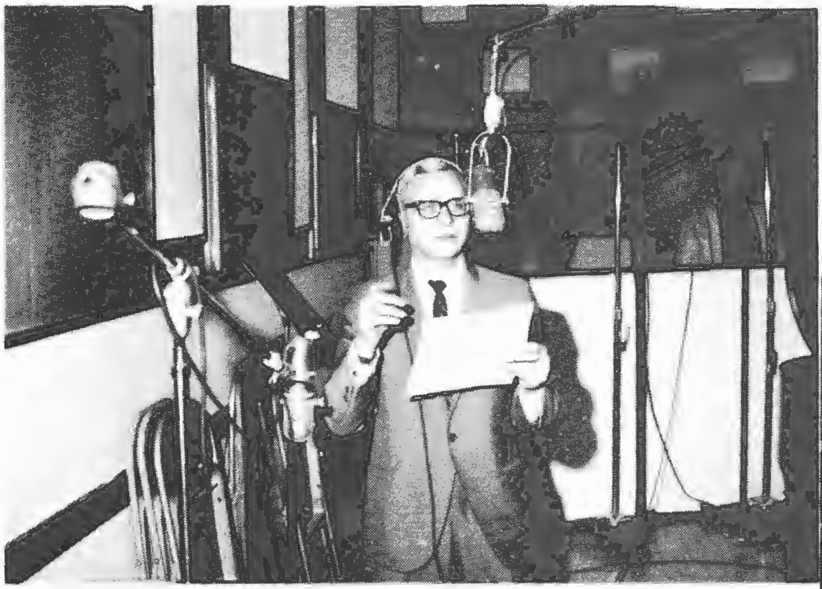
The new Beach Boys single is out! This is the most valuable and talked about record in pop history. It took Brian Wilson 6 months to get it together, by getting his band to the recording studio on the weirdest times a day. They recorded "Heroes And Villians". He recorded it, just like "Good Vibrations" by bits and pieces. The "master", Wilson is a very critical guy and it's not strange when he throws away the work of a few days. This is because he's not satisfied with the result. Brian still gets new ideas and possibilities to express himself. Brian about H & V: "I was completly satisfied with the record two months ago. I haven't done anything about it after that time. I see it like this: every Beach Boy record has it's own story, not only musically but also the lyrics. This story has to be told in 3 or 4 minutes. it's just like a book. The persons ocme alive, they speak, and have their wants. That's why we need so much time for every record. You have the duty to make it as beautiful as possible. The duty to use all your talents for the song...and I can tell that we succeeded in it." "Heroes and Villians" is the first Beach Boys single in '67. "Good Vibrations" came out in October last year! Why? Mike Love explained this in my office on Sunset Boulevard. Mike is the guy that takes care of the business things of the band. This means that he is very important for the records to come out. Everybody knew that there was a difference in opinions about the record, and that this was the reason for the delay of "Heroes and Villians". It's easy to explain, Mike says, "We are working for a long time now already with Capitol, and we are very satisfied about the pressings, promotion and distribution, No problems at all. The problems we have is with the contracts. Our contract says that whatever we make has to be checked and finally worked out by Capitol. We signed this contract years ago. At that time we had no idea how big the shole thing was gonna be. Now, I say: times have changed. The whole thing has changed. The whole business, the taste of the public, the change in interests, the way of recording, etc. It's not possible anymore to go to Capitol with an idea of Brian than wait 14 days, because they have to talk about it and go on after this. No way. We wanted to be responsible completely for all the things we do. There's only one way out for us: our own record label. Well, Capitol did not want to do this. That's the reason why it took months until "Heroes and Villians" came out. The tape was already finished a long time ago." I ask: is it true that Brian told the press that he destroyed the tape? "Yes" Mike says, "That's true, but just forget it. He also said that we were gonna make "Vegtables" instead. Brian had a photo session in a supermarket at the vegtables and fruit part. A thing he normally would never do. Later, I found out why he made this joke. The photos were printed in all the magazines and newspapers and Capitol was forced to release that record. They became very nervous whin they heard that Brian had destroyed the master tape and finally they told us that we could do watever we wanted." What's gonna happen now? Mike Love: "Heroes and Villians" is going to be released as the first single on our new label, Brother Records. Capitol is pressing them and does the distribution. Now they realize that after all it is not a bad deal for them at all, because Bruce, Dennis and Brian are going to produce records separately for Brother Records...and the records will be released by the Capitol industries. Carl does the organizational part and I'm the business guy. Everything is settled perfectly." How would you describe "Heroes and Villians"? Mike Love: A new improvement of Brian's capacities in this job. Once again, he knows exactly what we can and what we can't. There's alot of things happening on the record, just like on "Good Vibrations". We sing in 3 different ways: barbershop, quartet, and opera choir. It's really fantastic. The flip side is incredible. the title is "You're Welcome. No other lyrics. I don't know how Brian did it, but there's no accompaniment. Don't you think it sucks that "Heroes and Villians" is released at the same time as new releases by The Monkees and The Beatles? "There was not such a good preorganization for this record. Capitol and we, all of a sudden, had a deal and 24 hours later the first radio stations were playing the song. Brian brought them the tapes himself. I don't think that other records will put ours down. "Heroes and Villians" will be number one on the charts for sure. We have such a crowd of fans and the record is so good that it just can't fail." How about the album????? "We are finishing it now. We knew the title and the songs months ago already. Only Brian played the tapes again a few times and found it necessary to skip some songs. That's what happened. Capitol finished the sleeve in April already. I don't know how many sleeves they can throw out now, just because the lineup of songs and some songs have changed completely." How is Carl doing? "I guess you meant that he has to go in the Army? Well. he doesn't have to go, as it seems now. He went to Federal Court in Los Angeles and explained everything. He don't mind serving the country, but he will never touch a gun. He has this point of view for years and he can prove it by showing newspaper articles of old interviews. Now they believe that he is true about what he says. I think thatthey will try to find him a reasonable job in the system. He will become a student at U.C.L.A. if he dosen't have to join the army. This is because he wants to become a better bassplayer. Carl thinks that he is the worst bassplayer in the world. That's a great record, but he is not verry happy with it."

Derek Taylor

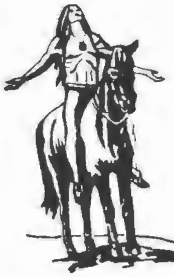
JASPER DAILEY
CANDID SHOTS

GET THE PICTURE

The formation of The Beach Boys own "Brother Records" company left open a creative valve for them to shine their apples on...spoken word albums, comedy records, a health food album, films and other projects now had an avenue to be built on. Two Brother sessions highlighted here are a January 12 Dennis Wilson solo session (Brian was not present) that seem to be the beginning of his artistic flowering. On February 12, the camera person who took all the great candid shots of the SMILE sessions, Jasper Dailey, sang on 3 new Brian songs, "Teeter Totter Love", "Crack The Whip" and "When I Get Mad I Just Play My Drums". Demos were produced by Brian Wilson.



Teeter ~~totter~~ love goes up
~~teeter~~ ~~totter~~ love goes down
When I went down My Baby ~~went~~ went up
Then She Come down and I
went flyin' off



THE BEACH BOYS' BROTHER RECORDS LOGO
by Larry Froebe

I asked Carl Wilson what the logo stood for when I interviewed him and Alan Jardine in Louisville on April 2, 1975. Carl told me his grandfather believed that there was a spiritual Indian guide protecting the three boys (Brian, Dennis, and Carl) from the "other side". Carl's grandfather had even seen several visions in connection with this belief. Consequently, it was appropriate for the group to choose a logo of an Indian in complete submission to the Great Spirit. The choice of the logo was actually Brian's. Carl called the logo "The Last Horizon".

Brian Wilson

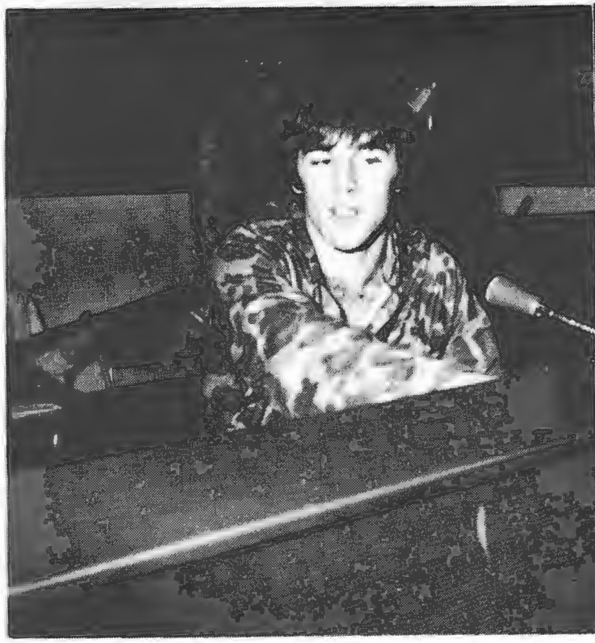
Jan. 25 1967

Jasper: All the best Hal.

Eng by Chuck Britz

The logo comes from a statue which stands outside the Boston Fine Arts Museum and which was sculpted by Cyrus Dallin in 1908. It is one of four statues in a series depicting the plight of the North American Indian, specifically the Ute Indians, and it is called "Appeal to the Great Spirit". Like James Earl Fraser's "The End of the Trail", which adorns the SURF'S UP album, it was sculpted to symbolize the ultimate desperation of the North American Indian.

...*Beach Boy* records will now be released on the Brother label and distributed by Capitol. Other acts will also be recorded on Brother Records...



SESSION TIME	CLIENT & REPRESENTATIVE	STUDIO	ENG.	SET-UP TIME
Thursday, 2/9/67				
9AM-1PM	Monument Records "Gogi Grant" (dubdown only)	1	BJ	8:45AM 4,2,M
9AM-12N	Trousdale Music Phil & Steve	3	CB	7:30AM 2-4Trks (1-SEL)
10AM-6PM	Decca Records Bud Dant	7	DB	3 & M
10AM-11AM	Wakeford/Orloff "Eldon Toys"	4	PK	9AM Mono
	MAG TRANSFER FOLLOWING IN STUDIO 6			
11AM-12N	United Artists (Playback Only)	2	AB	9AM 4Trk
11AM-1PM	Production "Hammer Bros"	D	WRP	--
9AM-6PM	Dunhill-Stereo Masters	G	Joe	--
2PM-4PM	DJMC, Inc. "Kentucky Fried Chicken"	B	AB	9AM Mono
2PM-5PM	Warner Bros. Jimmy Bowen "Donna Loren Demo"	2	Rudy	12N 2Trk
2PM-6PM	Beach Boys "Jasper"	3	CB	12N 4Trk
3PM-5PM	Double Shot Records Hal Winn	F	BJ	--
5PM-6PM	Monument-dubs	F	BJ	--
7PM-11PM	Warner Bros. "Mike Whalen" Lenny Waronker	B	Lee WW(6-8) HBD(8-9) WW(9-12)	4PM 4Trk & 3Trk
7PM-11PM	A&M Records "Tijuana Brass"	1	Bones Rudy	1PM 4Trk SEL
	(SET-UP NOTE: Earphones for all in Studio 1)			
6PM-12Mid.	Warner Bros. "Dean Martin"	E	EB	4,2,M
7PM-12Mid.	Warner Bros. "Judy Henske"	2	ML	5PM 2-4Trks (1-SEL)
7PM-9:30PM	Murakami/Wolf (HOLD)	3	JL	Mono

THE BEACH BOYS

HEROES and VILLAINS

5826

Capitol RECORDS

THE BEACH BOYS

HEROES and VILLAINS

5826

Capitol RECORDS

THE FACTS ABOUT SMILE

by Brad Elliott

There are few real mysteries in rock music anymore. Perhaps that is why there is so much interest in and speculation about SMILE. The lost Beach Boys album is indeed one of those remaining mysteries.

Until the last several years, the only information about SMILE was that disseminated by the Beach Boys themselves. And that information is riddled with contradictions and inconsistencies. Today, however, a very realistic picture can be drawn of SMILE and the situation surrounding it's recording.

Several tapes of unreleased SMILE recordings have found their way into the hands of Beach Boys collectors. (In fact, as of 1995, thirteen different bootlegs of SMILE have appeared.) Just as important, access has been gained to the actual session worksheets for the SMILE sessions.

Still, even the most thoroughly researched and documented story on the making of SMILE is only informed speculation -- and probably will remain such. It is unlikely Brian Wilson will ever discuss the subject in great detail. And only Brian can ever clear up all the mysteries of SMILE. Even those very close to the situation in 1966 and 1967 are in the dark.

In the early Eighties, Marilyn Wilson said, "To this day, I do not know what SMILE consists of. To me, SMILE is just a lot of things that they've already put into other songs. One thing about when Brian writes -- if he writes something, he may take and put three different riffs or ideas from one song he's writing into another song. It's just so confusing. He knows what it's all about. I don't."

Regardless of Marilyn's lack of knowledge about it, there definitely was an album called SMILE -- an unfinished album, but an album nonetheless. Seventy-two recording sessions were held. Seventeen songs (not counting "Good Vibrations") were recorded; all were finished or nearing completion when the album was shelved. The track lineup was finalized. In fact, Capitol had printed more than 400,000 album jackets and accompanying book-lets, all of which had to be scrapped several years later.

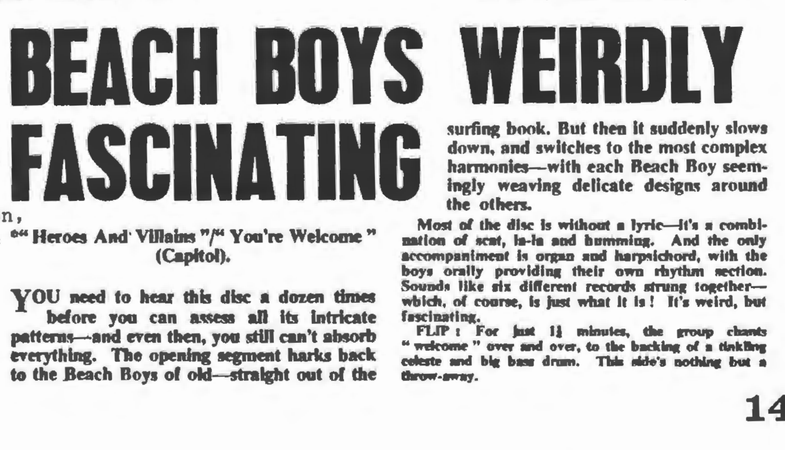
The status of the album is not denied by The Beach Boys. Alan Jardine once said, "It's not far from completion. That could be completed if he (Brian) wanted to put the energy into it. I don't think I'd attempt to do it, 'cause it's not my work. I mean, I could finish it. I think Carl & Dennis could probably ... and Mike. We could probably put it together, but I'd rather he did it. It's in fragments."

SMILE had it's origins in the creative fervor of Brian's PET SOUNDS. It was while recording that legendary album that he first played with a song concept he called "Good, Good, Good Vibrations." A Feb. 23, 1966 Capitol memo lists a song by that title in a preliminary track list for PET SOUNDS. However, Brian soon decided the song wouldn't be included on that album. A March 3 Capitol memo notes, "The selection 'Good, Good, Good Vibrations' will not be included in subject album."

(Interestingly, there is a session worksheet for "Good Vibrations" from the PET SOUNDS sessions. The song carries master number 55680, the same as the released "Here Today." Does that mean the track for "Here Today" is the original Brian track for "Good Vibrations?" I don't know. Ask Brian.)

Brian didn't begin to work in earnest on "Good Vibrations" until May 4, 1966, two months after finishing PET SOUNDS. He envisioned the song as part of a "song cycle" he called DUMB ANGEL. Soon, he was working on other parts. He started "Heroes and Villains" on May 11. A session logged as "Inspiration" transpired June 2. But "Good Vibrations" captivated him and he dropped everything else to concentrate on it alone. After 18 sessions and several discarded versions, Brian finished his masterpiece. Released to the public Oct. 10, "Good Vibrations" went to the number one position on the charts.

left: Litigation destroyed SMILE. The Beach Boys sued Capitol, who had planned to release "Heroes and Villians" in this 45 sleeve (note the Capitol logo and the "printed in the U.S.A." markings.) Brian had finished "Heroes" March 2nd, but due to the pending lawsuit and situation, the record was delayed and later released on the Brother label on July 24th in a highly-altered, re-edited version.



NEW MUSICAL EXPRESS *

On sale Friday, week ending August 12, 1967

BEACH BOYS WEIRDLY FASCINATING

"Heroes And Villains"/"You're Welcome" (Capitol).

YOU need to hear this disc a dozen times before you can assess all its intricate patterns—and even then, you still can't absorb everything. The opening segment harks back to the Beach Boys of old—straight out of the surfing book. But then it suddenly slows down, and switches to the most complex harmonies—with each Beach Boy seemingly weaving delicate designs around the others.

Most of the disc is without a lyric—it's a combination of scat, la-la and humming. And the only accompaniment is organ and harpsichord, with the boys orally providing their own rhythm section. Sounds like six different records strung together—which, of course, is just what it is! It's weird, but fascinating.

FLIP: For just 1½ minutes, the group chants "welcome" over and over, to the backing of a tinkling celeste and big bass drum. This side's nothing but a throw-away.

As he wrapped up "Good Vibrations," Brian returned to his song cycle, now called SMILE. On Aug. 3, he recorded a track for a song called "Wind Chimes." On Aug. 12, he started work on an untitled piece he later dubbed "I Ran." A harpsichord-based track for "Wonderful" was recorded Aug. 25. "Holidays" first saw tape Sept. 8.

After "Good Vibrations" was completed, Brian poured all of his energies into SMILE. From Oct. 3, 1966 to Jan. 23, 1967, Brian held 38 recording sessions. In that stretch, he finished or nearly finished "Do You Like Worms," "Wind Chimes," "Cabinessence," "Wonderful," "I'm In Great Shape" (also known as "Friday Night"), "Child Is Father Of The Man," "Mrs. O'Leary's Cow" (also known as "Fire"), "The Old Master Painter/You Are My Sunshine," "You're Welcome," "Prayer" and "I Ran." In various stages of completion were "Heroes & Villains," "Surf's Up," "Holidays," and "I Don't Know."

Working with Brian in the fall of 1966, Capitol Records prepared several alternate front covers for SMILE. All featured the familiar "Smile" shop, but the final version also proclaimed the inclusion of "Good Vibrations" and designated the album as "Duophonic for Stereo phonographs."

In December, Brian delivered to Capitol a handwritten list of the songs to be included on SMILE. Using the list, Capitol designed a back cover listing the tracks, then had 466,000 jackets made. Brian also worked with Capitol to design a 12-page booklet to illustrate the album. Capitol had 419,000 of the booklets printed.

SMILE originally was planned for release in December 1966, before Christmas. In fact, a BILLBOARD ad that month heralded the release of the album. The full page ad that graces the cover of this book appeared in TEEN SET (in color). An in-store promotional cardboard display featured the SMILE album cover among other Christmas releases by Capitol. But Brian did not finish the recordings in time. In an internal memo dated Dec. 16, Karl Engemann, Capitol's artists and repertoire director, reported "Brian Wilson advised me today that the next Beach Boys' single and album will definitely not be ready before January 1, but in all probability will deliver some time prior to January 15. The release date for the "Heroes and Villains, Part 1"/"Heroes and Villains, Part 2" single was set as January 13, 1967. A Capitol demonstration album from January promised the company's salesmen the album would be available that month.

But it wasn't to be.

The list of SMILE tracks Brian delivered to Capitol included 12 songs: "Do You Like Worms," "Wind Chimes," "Heroes & Vil- lains," "Surf's Up," "Good Vibrations," "Cabin Essence," "Wonder-ful," "I'm in Great Shape," "Child Is Father Of The Man," "The Elements," "Vegetables" and "The Old Master Painter." (The songs were not listed in the correct playing order, probably because Brian was still playing with the sequencing.)

The session worksheets indicate that by Jan. 23, 1967, eight of the 12 songs were finished or nearly finished. Three (Surf's Up," "The Elements" and "Heroes and Villains") were in an inter-mediate stage, with some amount of recording obviously left to be done. One song ("Vegetables") had not been started.

Song by song, the SMILE tracks break down as follows:

* "Do You Like Worms" was finished, as is obvious from the two different versions of the song that are in the hands of collectors.

One version is described in Byron Preiss' authorized biogra- phy of the Beach Boys. There are three distinct sections to the song -- (1) the "Plymouth rock roll over" chorus, followed by a brief instrumental snatch of the main theme from "Bicycle Rider", leading into a deep, comical Hawaiian chant; (2) a repeat of the "Plymouth rock roll over" chorus and "Bicycle Rider" theme, but this time leading into a longer, sweeter, more harmonic chant; and (3) a final 23 second reprise of the "Bicycle Rider" theme. (On each tape that has surfaced of "Do You Like Worms", a subtle false ending appears, followed by another "Bicycle Rider" tag.)

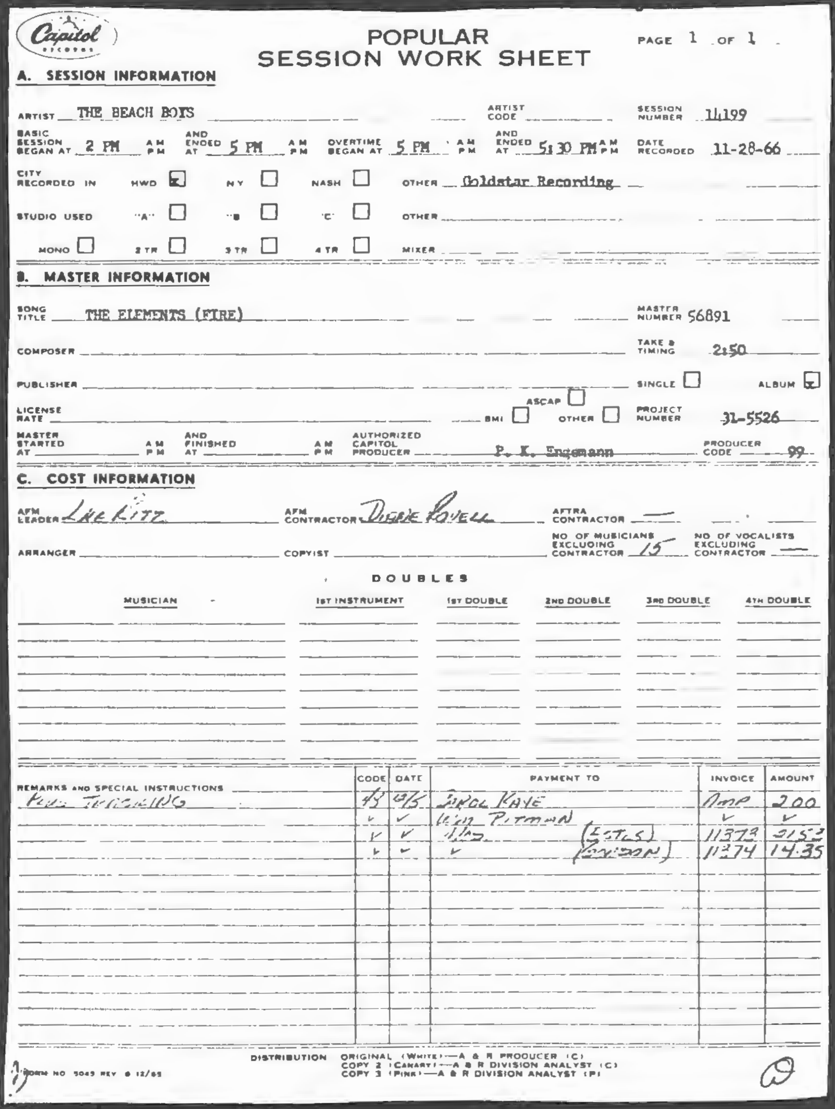
The other version is essentially identical in structure. But there are significant differences between the two, most noticeably in the second Hawaiian chant. In the most complete version, Brian Wilson's vocal (wahala loo lay, wahala loo la, kini waka poola) is finished, and the combination surf guitar/steel guitar background is fully overdubbed and mixed for a trippy effect. The second version is obviously a rough mix, with only one steel guitar twanging and a solitary, un-doubled Brian Wilson vocal lead with no background harmonies.

1

2

3

4



Capitol

POPULAR SESSION WORK SHEET

PAGE 1 OF 1

A. SESSION INFORMATION

ARTIST THE BEACH BOYS ARTIST CODE ____ SESSION NUMBER 14199

BASIC SESSION BEGAN AT 2 PM AM PM AND ENDED AT 5 PM AM PM OVERTIME BEGAN AT 5 PM AM PM AND ENDED AT 5:30 PM AM PM DATE RECORDED 11-28-66

CITY RECORDED IN HWD ☒ NY ☐ NASH ☐ OTHER Goldstar Recording

STUDIO USED "A" ☐ "B" ☐ "C" ☐ OTHER ____

MONO ☐ 2 TR ☐ 3 TR ☐ 4 TR ☐ MIXER ____

B. MASTER INFORMATION

SONG TITLE THE ELEMENTS (FIRE) MASTER NUMBER 56891

COMPOSER ____ TAKE & TIMING 2:50

PUBLISHER ____ SINGLE ☐ ALBUM ☒

LICENSE RATE ____ BMI ☐ ASCAP ☐ OTHER ☐ PROJECT NUMBER 31-5526

MASTER STARTED AT ____ AM PM AND FINISHED AT ____ AM PM AUTHORIZED CAPITOL PRODUCER P. K. Engemann PRODUCER CODE 99

C. COST INFORMATION

AFM LEADER Lee Kitz AFM CONTRACTOR Dickie Pavell AFTRA CONTRACTOR —

ARRANGER ____ COPYIST ____ NO OF MUSICIANS EXCLUDING CONTRACTOR 15 NO OF VOCALISTS EXCLUDING CONTRACTOR —

DOUBLES

MUSICIAN	1ST INSTRUMENT	1ST DOUBLE	2ND DOUBLE	3RD DOUBLE	4TH DOUBLE

REMARKS AND SPECIAL INSTRUCTIONS [illegible] TRACKING

CODE	DATE	PAYMENT TO	INVOICE	AMOUNT
4/5	4/5	Carol Kaye	Amp	2.00
✓	✓	Wm Pitman	✓	✓
✓	✓	[illegible] (Estes)	11373	21.53
✓	✓	✓ (Gordon)	11374	14.35

FORM NO 5049 REV 6 12/65

DISTRIBUTION ORIGINAL (WHITE)—A & R PRODUCER (C)
COPY 2 (CANARY)—A & R DIVISION ANALYST (C)
COPY 3 (PINK)—A & R DIVISION ANALYST (P)

5

6

7

11

13

...a Jasper Dailey contact sheet. Photos OA thru 13 were taken on the same day as the (above) session worksheet. Photos 14-17 were taken at a session for "Surf's Up".

#10

It is the former version that would have appeared on the planned SMILE album. (Editors note: Incidentally, Byron Preiss' authorized biography erroneously credits the lead vocal on the finished version to Mike Love, due to the fact that it was furnished to Preiss by Love in the late '70s. Aural evidence proves otherwise: I have heard a dub of the tape supplied to Preiss, and neither this nor any other version features Mike on the second Hawaiian chant.) The session worksheets indicate that Brian recorded the track and his vocals Oct. 18, 1966, with the rest of the Beach Boys adding their vocals Dec. 21.

* "Wind Chimes," according to the session worksheets, like-ly was finished by January 1967. An instrumental track was first recorded for the song Aug. 3, 1966. Two months later, on Oct. 5, Brian produced a second instrumental track, which was given a new master number. Group vocals were cut for the second track Oct. 10.

* "Good Vibrations," of course, was finished.

* "Cabin Essence" was undeniably 90% finished and may very well have been completely finished by early 1967, according to the session worksheets.

For years, it has been assumed that The Beach Boys cobbled together the version of the song released on 20/20 from several fragments Brian had recorded, including "Home On The Range," "Who Ran The Iron Horse," and "The Grand Coulee Dam." What is now obvious, from a study of the session sheets and hearing "working" versions of "Cabin Essence" from October and December 1966, is that the arrangement of the various fragments in the released version IS AS BRIAN CONCEIVED IT!

The finished version of "Cabinessence" is structured as follows: Home on the Range/Who Ran the Iron Horse/Home on the Range (second verse)/Who Ran the Iron Horse/Grand Coulee Dam/"over and over the crow flies" chorus.

According to the session worksheets, an instrumental track was cut Oct. 3 for the "Home on the Range" sections. A week later, on Oct. 11, the rest of the instrumental track (under the title "Cabin Essence") was recorded. On the same date, the group laid down vocals for part of the song.

The first "working" version of the song, dated Oct. 11, includes the "Home on the Range" section with no vocals, followed by "Who Ran the Iron Horse" (with group vocal), "The Grand Coulee Dam" (with no vocals), and the finished "over and over the crow flies" chorus.

Worksheets for a Dec. 6 session indicate additional vocals were recorded. The second "working" version, not coincidentally dated the same day, reveals a group vocal added on the "Grand Coulee Dam" section.

Between the two "working" versions (found on the second edition of the vinyl SMILE bootleg), and the session worksheets, the only piece of "Cabinessence" uncounted for is the lead vocal on the "Home on the Range" sections. (According to engineer Steve Desper, Carl's vocal for those sections, as heard on 20/20, was added in 1968.)

However, at a Dec. 27, 1966 session, Brian was in the studio solo and worked on the vocals for several songs, including "Cabin Essence." Did he record the missing lead vocal, or did he only sweeten the vocal parts already recorded?

* "Wonderful" was finished. A previously unreleased version of the song from October 1966 (heard on "the box set") features Brian singing lead, with a harpsichord backing. The track for that version was recorded Aug. 25, with Brian dubbing his vocals on Oct. 6. Later, on Dec. 15, Brian would have the rest of the Beach Boys replace his multi-tracked backing vocals with their own harmonies.

Missing from the October version of "Wonderful" is the "Hey-bob-a-rebop" bridge heard after the third verse in the SMILEY SMILE version. However, session worksheets indicate Brian produced an "insert" for the original version of the song Jan. 9.

* "I'm In Great Shape," according to the session sheets, may have been finished. The group recorded vocals for the song Oct. 17, and Brian added a 1:38 instrumental track Nov. 29. (Editors note: This track, under the working title of "I Wanna Be Around", times out to 1:39 on the 1988 Capitol tape box memo. Bootlegged as "The Woodshop," the only "vocals" that appear on this cut are the voices of "carpenters" as they bang hammers, etc.)

Capitol Records

POPULAR SESSION WORK SHEET

PAGE 1 OF 1

A. SESSION INFORMATION

ARTIST THE BEACH BOYS
ARTIST CODE
SESSION NUMBER 11152

BASIC SESSION BEGAN AT 2 PM A.M. P.M. AND ENDED AT 5 PM A.M. P.M. OVERTIME BEGAN AT 5 PM A.M. P.M. AND ENDED AT 7:30 PM A.M. P.M. DATE RECORDED 10-18-66

CITY RECORDED IN: HWD. ☒ N.Y. ☐ NASH. ☐ OTHER Western Recorders

STUDIO USED: "A" ☐ "B" ☐ "C" ☐ OTHER

MONO. ☐ 2 TR. ☐ 3 TR. ☐ 4 TR. ☐ MIXER

B. MASTER INFORMATION

SONG TITLE DO YOU LIKE WORMS ?
MASTER NUMBER 56729

COMPOSER
TAKE & TIMING 3A05

PUBLISHER
SINGLE ☐ ALBUM ☒

LICENSE RATE
BMI ☐ ASCAP ☐ OTHER ☐
PROJECT NUMBER 31-5526

MASTER STARTED AT A.M. P.M. AND FINISHED AT A.M. P.M. AUTHORIZED CAPITOL PRODUCER P. K. Engemann PRODUCER CODE 99

C. COST INFORMATION

AFM LEADER Van Dyke Parks
AFM CONTRACTOR Diane Rovell
AFTRA CONTRACTOR —

ARRANGER —
COPYIST —
NO. OF MUSICIANS EXCLUDING CONTRACTOR 6
NO. OF VOCALISTS EXCLUDING CONTRACTOR —

DOUBLES

MUSICIAN	1ST INSTRUMENT	1ST DOUBLE	2ND DOUBLE	3RD DOUBLE	4TH DOUBLE

REMARKS AND SPECIAL INSTRUCTIONS:
Artist Did Not Perform As Musicians. - No M.L.R. [illegible]

CODE	DATE	PAYMENT TO	INVOICE	AMOUNT
4/3	10/[illegible]	Carol Kaye	Amp	2.00
✓	✓	Lyle Ritz	Bass	✓
✓	✓	Also. (Gordon)	10748	14.35
✓	✓	✓ Estes	10813	21.53

DISTRIBUTION: ORIGINAL (WHITE)—A & R PRODUCER (C)
COPY 2 (CANARY)—A & R DIVISION ANALYST (C)
COPY 3 (PINK)—A & R DIVISION ANALYST (P)

FORM NO. 5045 REV. 8 12/65

4

* "Child is Father to the Man" for years was known only from the tag on the released version of "Surf's Up." However, collec-tors now have two short fragments of the song dating from October 1966, and a finished version culled from these fragments. One fragment (52 seconds long) is a seemingly complete recording -- a sparse but ornate instrumental track, with the circular "child is father to the man" vocals coming in about halfway through. The other is a shorter piece (43 seconds), totally instrumental, that bears many similarities to the longer fragment.

Neither piece, however, approaches the timing which appears on the session worksheet. Records indicate a 2:40 instrumental track was produced by Brian on Oct. 7. The group worked on vocals Oct. 12 and Dec. 2 and 6.

* "The Old Master Painter" actually is a medley of that song and "You Are My Sunshine." An instrumental track recorded November 14 is in the hands of collectors, as is a finished version recorded Nov. 30 featuring Dennis Wilson on lead vocal.

* "There is no doubt "Surf's Up" was still unfinished in January 1967. Evidence indicates a "finished" version didn't exist until 1971, when the SURF'S UP version was constructed.

Brian's first session for the song was Nov. 7, 1966, when he produced a 2:20 track with five horn players. The next day, he worked with six musicians on what is logged as the "1st movement" of "Surf's Up," also 2:20 in length. The tape of a "Surf's Up" recording session that has found it's way to collectors comes from this session.

Curiously, a vocal overdub session for the 2:20 track was held Dec. 15. While the released version uses the original instrumental track for the first movement, Carl's lead vocal was recorded in 1971. However, the vocal segue in between the first movement and the second movement is from a 1966 tape. (Editors note: In "Goodbye Surfing Hello God!," Jules Siegel recounts this Beach Boys vocal session "had gone very badly," and in front of CBS-TV cameras no less. Therefore, it remains questionable how much was recorded by The Beach Boys that evening. However, it is apparent from Brian's interview on Earth News Radio in 1968 that "the group nearly broke up, actually split up for good" over the decision not to release this track in it's time. The Beach Boys did not sing again on "Surf's Up" until 1971.)

Brian held only two more sessions for "Surf's Up". On the evening of Jan. 23, 1967, Brian and 16 musicians (mostly string and horn players) laid down an instrumental track for "part one" of "Surf's Up." Earlier in the day, working with eight musicians, Brian recorded another track, logged only as "Surf's Up." This may have been for the song's second movement (it's master number is 57087, compared to 57086 for "Part One"), or it may also have been a sweetening session for the original track. Again, it would be nice to clear up just what was accomplished at these sessions. The released version is well orchestrated with a horn section, and the second movement is a solo piano and vocal rendition by Brian.

Another interesting question is where does that solo rendition of "Surf's Up" come from? On the night of Dec. 15-16, Brian first recorded a piano track for the song, then dubbed a vocal track "for the revolving tape recorder and for the cameras" A detailed search of the session worksheets indicates this as the evening documented in "Goodbye Surfing Hello God!" Siegel indicates "Now at midnight, The Beach Boys had gone home." The session is listed as 7-10 p.m., but Brian is credited with 5 hours of studio work while the other 5 Beach Boys logged only 3 hours each.

* "The Elements" is the greatest mystery of SMILE. The most ambitious of Brian's SMILE recordings, we are also the most uncertain as to it's actual contents. "The Elements" was to be a four part suite, with each section representing one of the four primeval elements: earth, air, fire and water. But by January 1967, only the wordless "Fire" piece, properly titled "Mrs. O'Leary's Cow," had been finished.

"Fire," as it is best known, was recorded Nov. 20, 1966. The session worksheets indicate a 2:50 track was recorded, but apparently all that survives today are two shorter versions. One version actually is two fragments: a 1:50 recording that ends abruptly, followed by a 17 second "ending." The second version must be presumed to be the finished version. The two pieces have been spliced together and edited, producing 1:35 recording. Additionally, a "crackling" sound effects track has been over-dubbed.

Capitol RECORDS

POPULAR SESSION WORK SHEET

PAGE 1 OF 1

A. SESSION INFORMATION

ARTIST THE BEACH BOYS
ARTIST CODE
SESSION NUMBER 14136

BASIC SESSION BEGAN AT 2PM A.M. P.M.
AND ENDED AT 5 PM A.M. P.M.
OVERTIME BEGAN AT 5 PM A.M. P.M.
AND ENDED AT 6 PM A.M. P.M.
DATE RECORDED 10-11-66

CITY RECORDED IN: HWD. ☒ N.Y. ☐ NASH. ☐ OTHER Western Recorders

STUDIO USED: "A" ☐ "B" ☐ "C" ☐ OTHER

MONO. ☐ 2 TR. ☐ 3 TR. ☐ 4 TR. ☐ MIXER

B. MASTER INFORMATION

SONG TITLE CABIN ESSENCE
MASTER NUMBER 56716

COMPOSER
TAKE & TIMING 2:50

PUBLISHER
SINGLE ☐ ALBUM ☒

LICENSE RATE
BMI ☐ ASCAP ☐ OTHER ☐
PROJECT NUMBER 31-5526

MASTER STARTED AT A.M. P.M.
AND FINISHED AT A.M. P.M.
AUTHORIZED CAPITOL PRODUCER P. K. Engemann
PRODUCER CODE 99

C. COST INFORMATION

AFM LEADER
AFM CONTRACTOR DIANE ROVELL
AFTRA CONTRACTOR —

ARRANGER —
COPYIST —
NO. OF MUSICIANS EXCLUDING CONTRACTOR 6
NO. OF VOCALISTS EXCLUDING CONTRACTOR —

DOUBLES

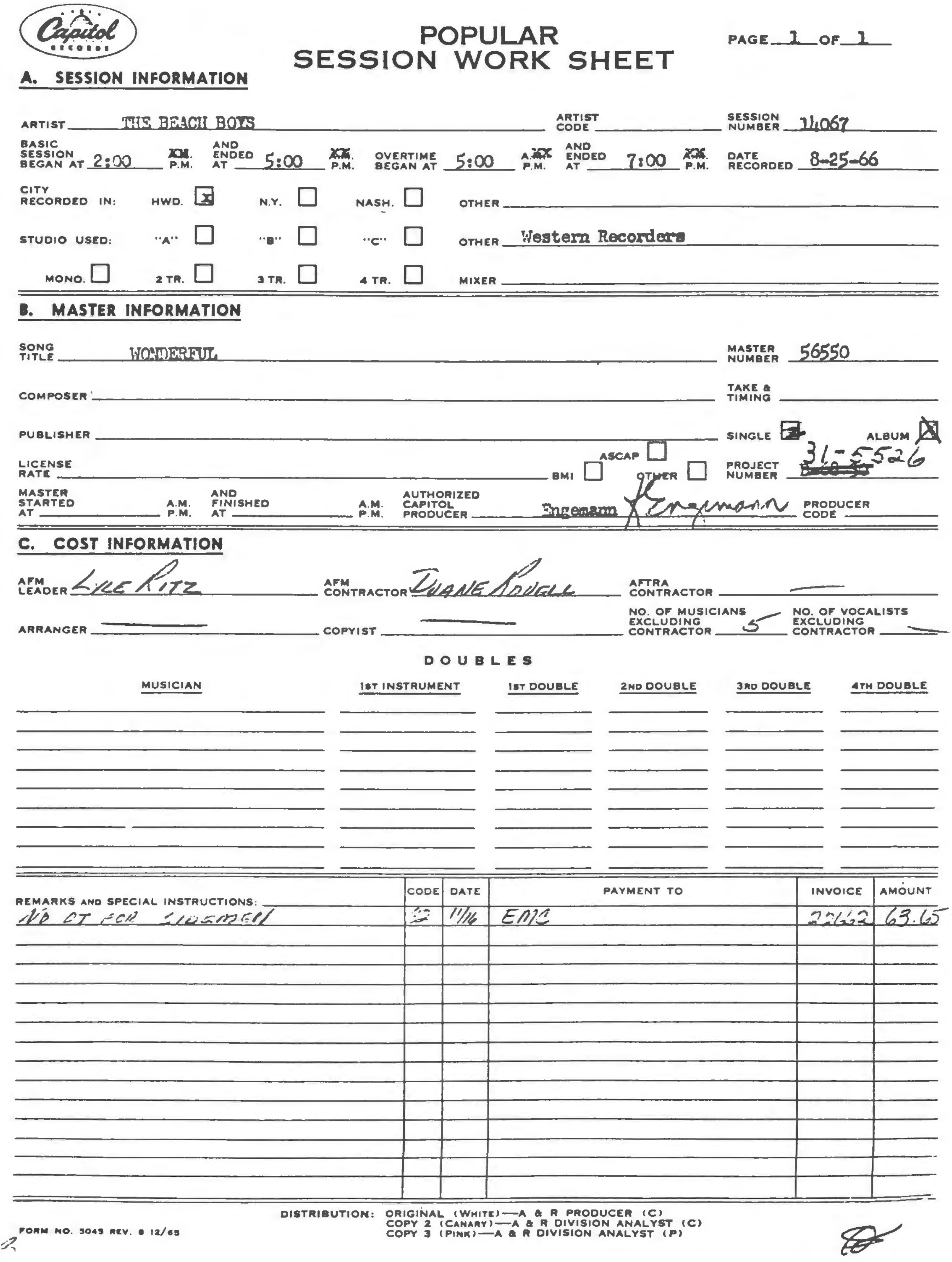
MUSICIAN	1ST INSTRUMENT	1ST DOUBLE	2ND DOUBLE	3RD DOUBLE	4TH DOUBLE

REMARKS AND SPECIAL INSTRUCTIONS:
TRACKING

CODE	DATE	PAYMENT TO	INVOICE	AMOUNT
48	[illegible]	JAMES BOND	Bass	2.0
✓	✓	CAROL KAYE	Amp	2.0

DISTRIBUTION: ORIGINAL (WHITE)—A & R PRODUCER (C)
COPY 2 (CANARY)—A & R DIVISION ANALYST (C)
COPY 3 (PINK)—A & R DIVISION ANALYST (P)

FORM NO. 5045 REV. 8 12/65



Capitol Records

POPULAR SESSION WORK SHEET

PAGE 1 OF 1

A. SESSION INFORMATION

ARTIST THE BEACH BOYS
ARTIST CODE
SESSION NUMBER 14067

BASIC SESSION BEGAN AT 2:00 ~~A.M.~~ P.M. AND ENDED AT 5:00 ~~A.M.~~ P.M. OVERTIME BEGAN AT 5:00 ~~A.M.~~ P.M. AND ENDED AT 7:00 ~~A.M.~~ P.M. DATE RECORDED 8-25-66

CITY RECORDED IN: HWD. ☒ N.Y. ☐ NASH. ☐ OTHER

STUDIO USED: "A" ☐ "B" ☐ "C" ☐ OTHER Western Recorders

MONO. ☐ 2 TR. ☐ 3 TR. ☐ 4 TR. ☐ MIXER

B. MASTER INFORMATION

SONG TITLE WONDERFUL
MASTER NUMBER 56550

COMPOSER
TAKE & TIMING

PUBLISHER
SINGLE ■ ALBUM ☒

LICENSE RATE
ASCAP ☐ BMI ☐ OTHER ☐
PROJECT NUMBER 31-5526

MASTER STARTED AT A.M. P.M. AND FINISHED AT A.M. P.M. AUTHORIZED CAPITOL PRODUCER Engemann K Engemann PRODUCER CODE

C. COST INFORMATION

AFM LEADER LYLE RITZ
AFM CONTRACTOR DUANE ROVELL
AFTRA CONTRACTOR —

ARRANGER —
COPYIST —
NO. OF MUSICIANS EXCLUDING CONTRACTOR 5
NO. OF VOCALISTS EXCLUDING CONTRACTOR —

DOUBLES

MUSICIAN	1ST INSTRUMENT	1ST DOUBLE	2ND DOUBLE	3RD DOUBLE	4TH DOUBLE

REMARKS AND SPECIAL INSTRUCTIONS:	CODE	DATE	PAYMENT TO	INVOICE	AMOUNT
NO OT FOR SIDEMEN	2	11/16	EMC	22662	63.65

FORM NO. 5043 REV. 8 12/65

DISTRIBUTION: ORIGINAL (WHITE)—A & R PRODUCER (C)
COPY 2 (CANARY)—A & R DIVISION ANALYST (C)
COPY 3 (PINK)—A & R DIVISION ANALYST (P)

Capitol Records

POPULAR SESSION WORK SHEET

PAGE 1 OF 1

A. SESSION INFORMATION

ARTIST THE BEACH BOYS ARTIST CODE ______ SESSION NUMBER 14127

BASIC SESSION BEGAN AT 1 PM A.M. P.M. AND ENDED AT 4 PM A.M. P.M. OVERTIME BEGAN AT 4 PM A.M. P.M. AND ENDED AT 6:30 PM A.M. P.M. DATE RECORDED 10-7-66

CITY RECORDED IN: HWD. ☒ N.Y. ☐ NASH. ☐ OTHER Western Recorders

STUDIO USED: "A" ☐ "B" ☐ "C" ☐ OTHER ______

MONO. ☐ 2 TR. ☐ 3 TR. ☐ 4 TR. ☐ MIXER ______

B. MASTER INFORMATION

SONG TITLE CHILD IS FATHER OF THE MAN MASTER NUMBER 56667

COMPOSER ______ TAKE & TIMING 2:40

PUBLISHER ______ SINGLE ☐ ALBUM ☒

LICENSE RATE ______ ASCAP ☐ BMI ☐ OTHER ☐ PROJECT NUMBER 31-5526

MASTER STARTED AT ______ A.M. P.M. AND FINISHED AT ______ A.M. P.M. AUTHORIZED CAPITOL PRODUCER P. K. Engemann PRODUCER CODE 99

C. COST INFORMATION

AFM LEADER ______ AFM CONTRACTOR ______ AFTRA CONTRACTOR ______

ARRANGER ______ COPYIST ______ NO. OF MUSICIANS EXCLUDING CONTRACTOR ______ NO. OF VOCALISTS EXCLUDING CONTRACTOR ______

DOUBLES

MUSICIAN	1st INSTRUMENT	1st DOUBLE	2nd DOUBLE	3rd DOUBLE	4th DOUBLE

REMARKS AND SPECIAL INSTRUCTIONS:

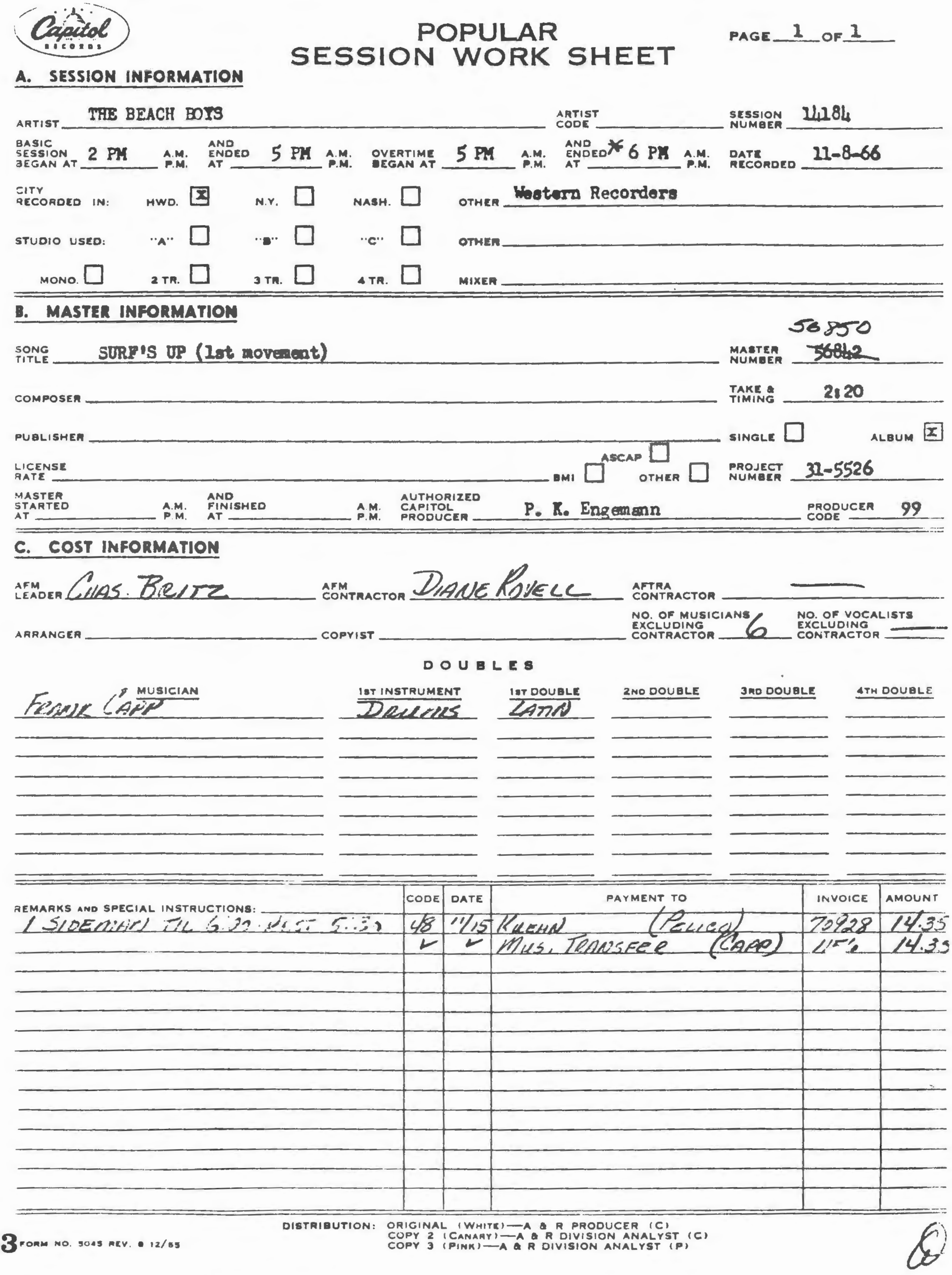
[illegible]
[illegible]

CODE	DATE	PAYMENT TO	INVOICE	AMOUNT
[illegible]	[illegible]	[illegible]	Amp	[illegible]
✓	✓	James Bond	Bass	2.50
✓	✓	Lydia Ang.	01237	8.55
✓	✓	[illegible] (Capp)	70752	14.55

DISTRIBUTION: ORIGINAL (WHITE)—A & R PRODUCER (C)
COPY 2 (CANARY)—A & R DIVISION ANALYST (C)
COPY 3 (PINK)—A & R DIVISION ANALYST (P)

FORM NO. 5045 REV. 8 12/65

It is unclear at this point when the Beach Boys will release Smile, or any new album; there are too many conflicting reports. Let's hope that Brian will not fall into the trap of becoming so enamored of perfection that he produces nothing rather than produce the imperfect (even though he may be six times better now, the work he did last December is more deserving of release than 99.44% of what's available by anybody else). :::



Capitol Records

POPULAR SESSION WORK SHEET

PAGE 1 OF 1

A. SESSION INFORMATION

ARTIST THE BEACH BOYS
ARTIST CODE
SESSION NUMBER 14184
BASIC SESSION BEGAN AT 2 PM A.M. P.M. AND ENDED AT 5 PM A.M. P.M. OVERTIME BEGAN AT 5 PM A.M. P.M. AND ENDED AT * 6 PM A.M. P.M. DATE RECORDED 11-8-66
CITY RECORDED IN: HWD. ☒ N.Y. ☐ NASH. ☐ OTHER Western Recorders
STUDIO USED: "A" ☐ "B" ☐ "C" ☐ OTHER
MONO. ☐ 2 TR. ☐ 3 TR. ☐ 4 TR. ☐ MIXER

B. MASTER INFORMATION

SONG TITLE SURF'S UP (1st movement)
MASTER NUMBER ~~56842~~ 56850
COMPOSER
TAKE & TIMING 2:20
PUBLISHER
SINGLE ☐ ALBUM ☒
LICENSE RATE
ASCAP ☐ BMI ☐ OTHER ☐
PROJECT NUMBER 31-5526
MASTER STARTED AT A.M. P.M. AND FINISHED AT A.M. P.M.
AUTHORIZED CAPITOL PRODUCER P. K. Engemann
PRODUCER CODE 99

C. COST INFORMATION

AFM LEADER CHAS. BRITZ
AFM CONTRACTOR DIANE ROVELL
AFTRA CONTRACTOR ——
ARRANGER
COPYIST
NO. OF MUSICIANS EXCLUDING CONTRACTOR 6
NO. OF VOCALISTS EXCLUDING CONTRACTOR ——

DOUBLES

MUSICIAN	1ST INSTRUMENT	1ST DOUBLE	2ND DOUBLE	3RD DOUBLE	4TH DOUBLE
FRANK CAPP	DRUMS	LATIN			

REMARKS AND SPECIAL INSTRUCTIONS:	CODE	DATE	PAYMENT TO	INVOICE	AMOUNT
1 SIDEMAN TIL 6:30 - REST 5:30	48	11/15	KUEHN (PELICO)	70928	14.35
	✓	✓	MUS. TRANSFER (CAPP)	11F's	14.35

DISTRIBUTION: ORIGINAL (WHITE)—A & R PRODUCER (C)
COPY 2 (CANARY)—A & R DIVISION ANALYST (C)
COPY 3 (PINK)—A & R DIVISION ANALYST (P)

FORM NO. 5045 REV. 8 12/65

E

The "water" section of the suite was to be titled "Love to Say Da Da." Stephen Desper began his tenure for The Beach Boys in late 1966, recording real life water sounds away from the studio for 3 months (these were never used.) Mark Linett has a log for a session dating back to '66 as well. "Love to Say Da Da" saw completion May 16, 17 and 18, 1967. This was released on "the box set."

The only information on the "Air" section has come from Brian. In 1978, he told Byron Preiss, "Yeh, there was a cut -- a piano piece, an instrumental, no vocals -- we never finished that."

No information exists on the "Earth" part of "The Elements." The only clue we have is a drawing for "My Vega-tables (The Elements)" that appears in the SMILE booklet. Yet, "Vega-Tables" and "The Elements" are both songs listed on the back cover slick for SMILE, confusing matters somewhat. Although there are similarities in the structure of "Fire" and "Fall Breaks Back to Winter" on SMILEY SMILE, the latter is placed very definitely by session worksheets as a SMILEY SMILE, rather than a SMILE recording.

* "Heroes and Villains" was the SMILE track with which Brian worked the most, probably because he intended it as the follow-up single to "Good Vibrations."

Up through Jan. 23, 1967, Brian held 10 sessions for "Heroes and Villains." He also devoted one session to "Heroes and Villains, Part 2."

The first session for a song titled "Heroes and Villains" was May 11, 1966. But Brian did not seriously tackle the song until Oct. 20, 1966, when, working with 8 musicians (including Van Dyke Parks), he produced a 2:25 track. A week later, he was back in the studio to lay down vocals for the song.

But Brian apparently was dissatisfied with his first at-tempts, because on Dec. 19 he produced a new instrumental track with 16 musicians. On Dec. 22 and Jan 3. and 20, Brian was in the studio alone, adding vocals. At the Jan. 20 session, he also recorded another instrumental piece, using three musicians.

An instrumental track for "Heroes and Villains, Part 2" was recorded at a Jan 5. session with three musicians.

In addition to the 12 songs Brian included on SMILE, five other songs were recorded during the album sessions.

* "Holidays" was one of the earliest SMILE compositions to be put on tape. Session worksheets show a 2:25 track for the song was recorded Sept. 8, 1966. There is no indication vocals were ever recorded for it.

(It should be pointed out that the track entitled "Holidays" has been mis-titled 3 separate times on different bootlegs. The most common error appears on the Vigitone CD and the SMILE (T 2580-2) bootleg from Japan, where they actually substitute the title "Holidays" for an entirely different song called "Look."

"Holidays" has also been mis-titled "Tones" and "Tune X" in several articles and on these and other bootlegs. The most hilarious mis-titling deals with the first vinyl SMILE bootleg. As a joke, a certain (sly) collector circulated a Miles Davis recording fragment (from his 1958 "Porgy and Bess" album) as "Holidays." This cut, "Here Comes The Honeydew Man" wound up on a bootleg, as the collector figured it eventually would! There are probably a few collectors out there who have still not "gotten" the joke.)

* "I Ran" may have started life as a 2:16 untitled instrum- ental track Brian recorded Aug. 12, 1966. Vocals (curiously timing 3:50) might have been recorded by the Beach Boys Oct. 13. It was at that time the song was given it's title. Nothing resembling "I Ran" has ever turned up in a vault raid.

* "I Don't Know" is the title given to an instrumental track recorded Jan. 12, 1967. An unusual feature of the recording is the presence of Carl and Dennis among the musicians.

* "Prayer," a wordless a capella melody, was recorded Oct. 4, 1966. Several new layers of vocals were added for its release as "Our Prayer" on 20/20 in 1969. The original, unenhanced version of the song surfaced on "the box set" in 1993. That version is slightly shorter than the 20/20 version.

* "You're Welcome," released as the B-side of the Brother Records version of "Heroes and Villains", was recorded Dec. 16, 1966.

Two other titles connected with SMILE need some explanation.

* There was a SMILE recording to which the title "Barnyard" was attached. For many years, collectors assumed that this was a short fragment, now known as the "fade" to "Heroes and Villains (Part 1)." It appears on many bootlegs as "Barnyard," but this has been proven to be false.

In "Goodbye Surfing Hello God!", Jules Siegel spoke of this track and even quoted lyrics: "Out in the farmyard, the cook is chopping lumber; out in the barnyard, the chickens do their number." He described the track as well: "civilized chickens bobbing up and down in a tiny ballet of a comic barnyard." Siegel reported that Brian played an instrumental acetate of "Barnyard" (and sang the unrecorded lyrics over it) at a dinner in October 1966. Mark Linnet has recently found this acetate in the Beach Boys library. It is the same as the cut which appears on the Vigitone CD as "Barnyard."

* "George Fell Into His French Horn" (which appears on several bootlegs) is NOT a song or track or even an "experimental piece." Rather, it is a tape of a recording session -- or, actually, two tapes of a recording session. The first 2:19 of the track is the result of that session: various sound effects made by a group of horn players. The rest of the track is essentially the same tape, but unedited, leaving in Brian's directions to the players from the control room.

Interestingly, the session at which the tape was recorded was the first "Surf's Up" session, on Nov. 7, 1966. The players are Arthur Briegleb, George Hyde and Claude Sherry on French horn, David Duke on French horn and tuben horn, and Roy Caton on trumpet. Brian requested the five men be paid double union scale because of their "voice" contributions (i.e., talking through their horns), but Capitol denied the request.

By mid-January, it must have been obvious to both Brian and Capitol Records that the release of SMILE would be delayed. Brian's entire approach to the album changed at that point. From Jan. 24 until the album was shelved, Brian worked on only four SMILE songs.

On Jan. 27, Brian was back in the studio, recording vocals for "Heroes and Villains" with the Beach Boys. In the next month, Brian held nine sessions, all for "Heroes and Villains." Five were group vocal sessions. Two were solo vocal sessions by Brian. A Feb. 15 session, with 19 musicians, produced a new, revised instrumental track.

At that point, Brian may have been satisfied with the results, because he shifted his attention to the song's flip side, "Heroes and Villains, Part 2." On Feb. 27 and 28, and March 1 and 2, working with between three and nine musicians at each session, Brian labored on the instrumental track.

After "Heroes and Villains, Part 2," a two-week break occurred in recording.

It was about this time that The Beach Boys and lyrical collaborator Van Dyke Parks had a major falling out, resulting in Parks leaving. The break, the first significant interruption in recording since October, probably coincides with the split. It is known that Brian considered Parks' lyrics an essential part of SMILE and had real doubts about his ability to finish the record when Parks departed.

After two weeks of inactivity, Brian returned to the studio for a session logged as "Tones." A group vocal session was held March 13, with more work on the instrumental track done two days later. But two more weeks of inactivity followed.

Brian's return to the studio at the end of March likely coincided with Parks' return to the fold. Brian responded with renewed energy.

A March 31 session, with eight musicians, produced an in-strumental track for what was logged as "Tune X."

The first session for "Vegetables" was held April 4. The group worked on vocals at that session and the next day's. The first instrumental track was laid down April 6. Further vocal sessions were held April 7 and 10. It was the latter session, which ran until 2 a.m., that Paul McCartney attended. Reportedly, in the wee hours of the morning, McCartney played bass on an impromptu version of "On Top of Old Smokey."

An afternoon session April 11 resulted in an instrumental track for "Tones (Part 3)," indicating perhaps that previous "Tones" recordings were part of some grand suite. (Editors note: These may have been sweetening sessions for "The Elements," considering that "Tones" is a session title connected to the music we know as "Holidays." The finished version of "Holidays" features quite a few overdubs (strings, pennywhistle), plus a completely different set of musical instruments on the fade.)

The evening of April 11 saw The Beach Boys again working on the vocals for "Vegetables." More instruments for the song were recorded with 11 musicians the following afternoon. In the evening, work continued on vocals. Brian entered the studio alone on April 13 and 14 to add the finishing touches to the vocals.

In mid-April, Van Dyke Parks' again left the SMILE sessions. He had been offered a solo album deal by Warner Brothers and it must have appeared a more likely prospect than the completion and release of SMILE.

Following Parks' second departure, Brian stayed away from the studio for a month. When he returned on May 16, it was to work on the lyric-less "Love to Say Da Da," which did not need Parks contribution. Sessions for the song also were held May 17 and 18, but Brian canceled a session scheduled May 19, then stayed away for another two weeks.

That must be considered the end of SMILE. When Brian returned to the studio June 3, it was with the Beach Boys and not studio musicians. A month-and-a-half of recording led directly to the release of SMILEY SMILE.

The June 3 session, held at Los Angeles' Sound Recorders studio, was for vocals to "Vegetables." Sessions at Western Recorders June 5, 6 and 7 produced a new instrumental track, played by the Beach Boys themselves. The sessions then moved to Brian's new home studio.

On June 11, the group recorded vocals and the track for an unreleased song, "Good News." Sessions June 12, 13 and 14 were devoted to new vocals and a partial track for "Heroes and Villains." Engineer Jim Lockhart would later recall, "We had the complete song, but they just wanted to use part of it. Brian wanted to change what had been done on the rest of it... We went and rerecorded, from where we started off the tape, the rest of the song at the studio in the house. We did the parts and the music tracks and most of the guys played their own instruments."

The final session for "Vegetables" was held June 15. The unreleased "Hawaiian Song" was recorded June 19, 20 and 21. "Good Time Mama," also unreleased, was recorded June 25 and 26.

"Little Pad" was cut June 28, "Fall Breaks and Back to Winter" June 29, "With Me Tonight" June 30, and "She's Goin' Bald" July 5. The instrumental track to an unreleased and untitled song was laid down July 6.

A new version of "Wind Chimes" was recorded July 10 and 11, and a new version of "Wonderful" was recorded July 12. "Whistle In" was cut July 13, and "Gettin' Hungry" was cut July 14.

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Capitol RECORDS

POPULAR SESSION WORK SHEET

PAGE 1 OF 1

A. SESSION INFORMATION

ARTIST THE BEACH BOYS
ARTIST CODE
SESSION NUMBER 1423

BASIC SESSION BEGAN AT 2 PM A.M. P.M.
AND ENDED AT 5 PM A.M. P.M.
OVERTIME BEGAN AT 5 PM A.M. P.M.
AND ENDED AT 5:30 PM A.M. P.M.
DATE RECORDED 5-16-67

CITY RECORDED IN: HWD. ☒ N.Y. ☐ NASH. ☐ OTHER Goldstar

STUDIO USED: "A" ☐ "B" ☐ "C" ☐ OTHER

MONO. ☐ 2 TR. ☐ 3 TR. ☐ 4 TR. ☐ MIXER

B. MASTER INFORMATION

SONG TITLE LOVE TO SAY DA DA
MASTER NUMBER 57668

COMPOSER
TAKE & TIMING

PUBLISHER
SINGLE ☐ ALBUM ☐

LICENSE RATE
BMI ☐ ASCAP ☐ OTHER ☐
PROJECT NUMBER 31-5526

MASTER STARTED AT A.M. P.M.
AND FINISHED AT A.M. P.M.
AUTHORIZED CAPITOL PRODUCER P. K. Engemann
PRODUCER CODE 99

C. COST INFORMATION

AFM LEADER Hal Blaine
AFM CONTRACTOR D. Rovell
AFTRA CONTRACTOR ———

ARRANGER
COPYIST ———
NO. OF MUSICIANS EXCLUDING CONTRACTOR 5
NO. OF VOCALISTS EXCLUDING CONTRACTOR

DOUBLES

MUSICIAN	1st INSTRUMENT	1st DOUBLE	2nd DOUBLE	3rd DOUBLE	4th DOUBLE
Gene Estes	[illegible]	Perc (D)	Piano		

REMARKS AND SPECIAL INSTRUCTIONS:
Track only
No M/R

CODE	DATE	PAYMENT TO	INVOICE	AMOUNT
45	5/23	Wm. Brown	AMP	8.00
✓	✓	Lydia Anderson [illegible]	1658	8.95
✓	—	Mod Vend (Gene Estes)	[illegible]	33.65

DISTRIBUTION: ORIGINAL (WHITE)—A & R PRODUCER (C)
COPY 2 (CANARY)—A & R DIVISION ANALYST (C)
COPY 3 (PINK)—A & R DIVISION ANALYST (P)

FORM NO 5045 REV # 12/65

Capitol Records

POPULAR SESSION WORK SHEET

PAGE 1 OF 2

A. SESSION INFORMATION

ARTIST THE BEACH BOYS ARTIST CODE SESSION NUMBER 14666

BASIC SESSION BEGAN AT 1 PM A.M. P.M. AND ENDED AT 4 PM A.M. P.M. OVERTIME BEGAN AT A.M. P.M. AND ENDED AT A.M. P.M. DATE RECORDED 10-26-67

CITY RECORDED IN: HWD. ☒ N.Y. ☐ NASH. ☐ OTHER Beach Boys' Studio

STUDIO USED: "A" ☐ "B" ☐ "C" ☐ OTHER

MONO. ☐ 2 TR. ☐ 3 TR. ☐ 4 TR. ☐ MIXER

B. MASTER INFORMATION

SONG TITLE COOL, COOL WATER MASTER NUMBER 58583

COMPOSER TAKE & TIMING

PUBLISHER SINGLE ☐ ALBUM ☒

LICENSE RATE 1 3/4¢ BMI ☐ ASCAP ☐ OTHER ☐ PROJECT NUMBER 31-5839

MASTER STARTED AT A.M. P.M. AND FINISHED AT A.M. P.M. AUTHORIZED CAPITOL PRODUCER P. K. Engemann PRODUCER CODE 99

C. COST INFORMATION

AFM LEADER DIANNE ROVELL AFM CONTRACTOR — AFTRA CONTRACTOR —

ARRANGER — COPYIST — NO. OF MUSICIANS EXCLUDING CONTRACTOR 8 (5 Are Artists) NO. OF VOCALISTS EXCLUDING CONTRACTOR —

DOUBLES

MUSICIAN	1st INSTRUMENT	1st DOUBLE	2nd DOUBLE	3rd DOUBLE	4th DOUBLE

REMARKS AND SPECIAL INSTRUCTIONS: 11/3/67
Tracking 1 Tune

CODE	DATE	PAYMENT TO	INVOICE	AMOUNT

FORM NO 5045 REV 9 11-66

DISTRIBUTION: ORIGINAL (WHITE)—A & R PRODUCER (C)
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COPY 3 (PINK)—A & R DIVISION ANALYST (P)
COPY 4 (GOLDENROD)—A & R DIVISION ANALYST (P)

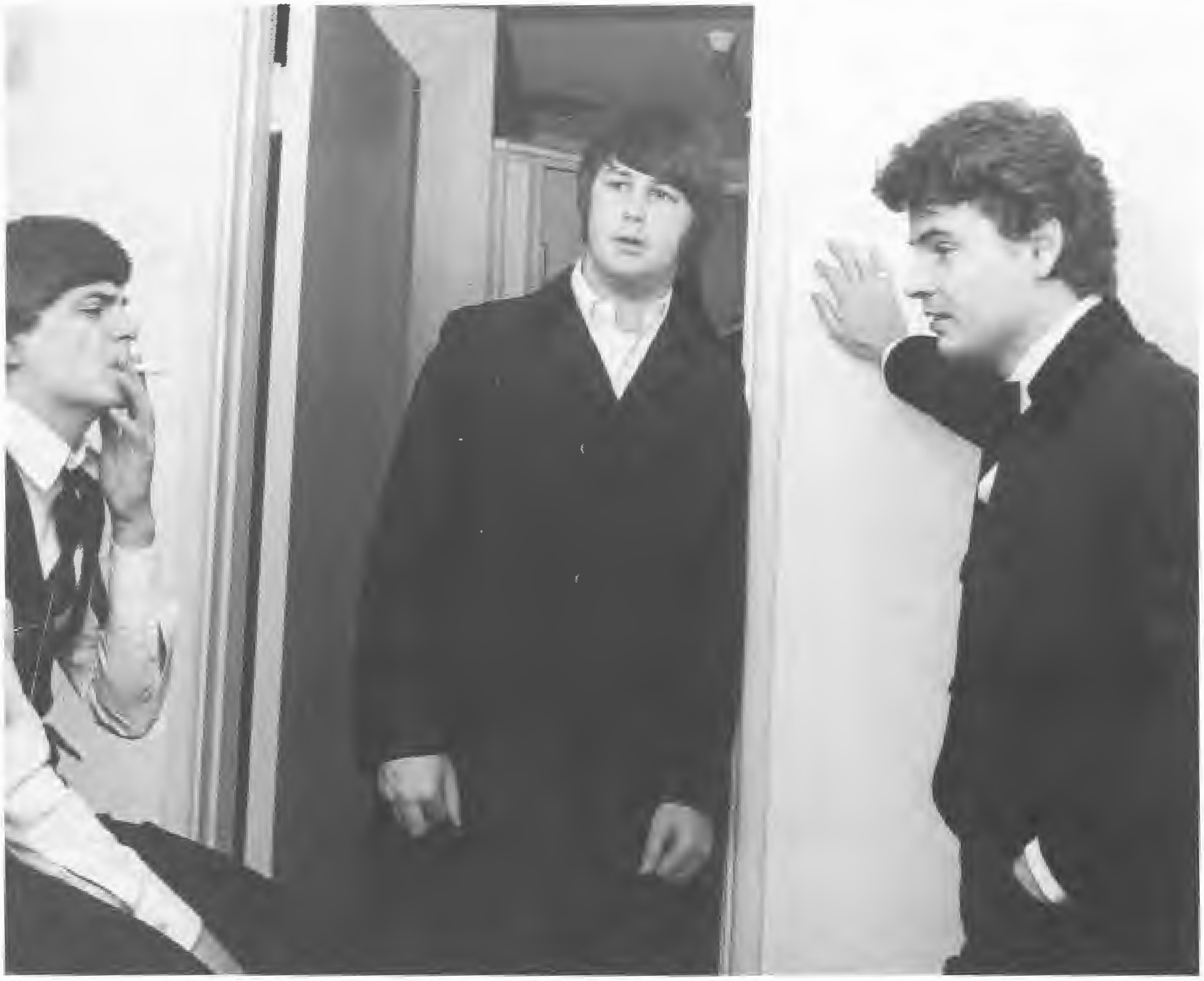

Photo by FLOWER CHILDREN LTD/Photographer Chuck Boyd

The Gods of rock'n'roll harmony backstage at the Hollywood Bowl, 1966 (apologies to the 5 Keys, the Ravens, the Harptones, the 5 Satins, the Dubs, Norman Fox & the Robroys, the Nutmegs, the Del Vikings. Arlene Smith & the Chantels, Frankie Lymon & the Teenagers, the Solitaires, Lee Andrews & the Hearts, the Channels, Little Anthony & the Imperials, the Temptations, etc...

TONIGHT
NO COVER

Frank Holmes in Tijuana, 1966

© 1998 Frank Holmes

On July 25, Capitol A&R director Karl Engemann circulated a memo:

> The booklet which was originally prepared for the "SMILE" album contains cartoon illustrations of 10 selections that will not be included on the "SMILEY SMILE" album.
>
> After discussing a number of alternatives with Schwartz, Polley, and Brian Wilson, I agreed with Brian that the best course of action would be to not include this booklet with the "SMILEY SMILE" package, but rather to hold it for the next album which will include the aforementioned 10 selections. The second album which would be packaged with the booklet would not include the selections "HEROES AND VILLAINS" and "VEGETABLES." However, inasmuch as these two selections would have already been released, I believe the consumer would be quick to pick up the connection between the cartoons and these tracks. In fact, some word of explanation could be included in the liner notes of the second album.

Among other things, the memo indicates that even after the recording of SMILEY SMILE, plans were being made to finish and release SMILE.

The memo also may answer the question, "What was Brother album ST-9002?" SMILEY SMILE, of course, was ST-9001 and WILD HONEY, with a different track lineup, originally was intended for release as ST-9003. ST-9002 very likely was the ten-track SMILE album.

Of course, SMILE never came out in any form, and there is no evidence at all that Brian did any further work on the SMILE tapes. The closest he came was recording "Cool, Cool Water," an expansion of "Love to Say Da Da," on Oct. 29, 1967, during the WILD HONEY sessions.

Also recorded during the WILD HONEY sessions was "Been Way Too Long" (later re-recorded as "Can't Wait Too Long" after the release of the FRIENDS album). The song was not a SMILE recording. The track for the song was first cut Oct. 28, 1967 at Wally Heider's Studio. Vocals were recorded Nov. 1, also at Wally Heider's. Nine months later, Brian began work on "Can't Wait Too Long." At three sessions July 25-26, 1968, at his home studio, Brian constructed a more elaborate instrumental track with at least a dozen outside musicians.

Four months later, the Beach Boys resurrected two SMILE recordings, "Our Prayer" and "Cabinessence," for inclusion on the 20/20 album. On Nov. 17 in Capitol's Los Angeles studios, three Beach Boys added several layers of vocals to the original "Prayer" Brian had recorded two years earlier. On Nov. 20, "Cabinessence" was finished with a similar addition of vocal parts.

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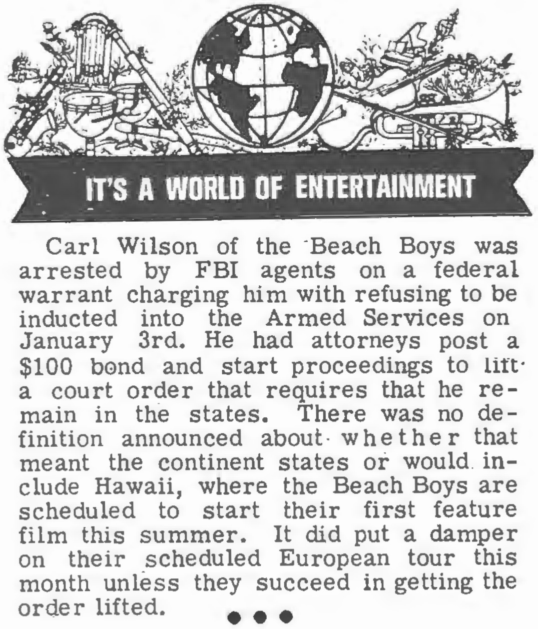


IT'S A WORLD OF ENTERTAINMENT

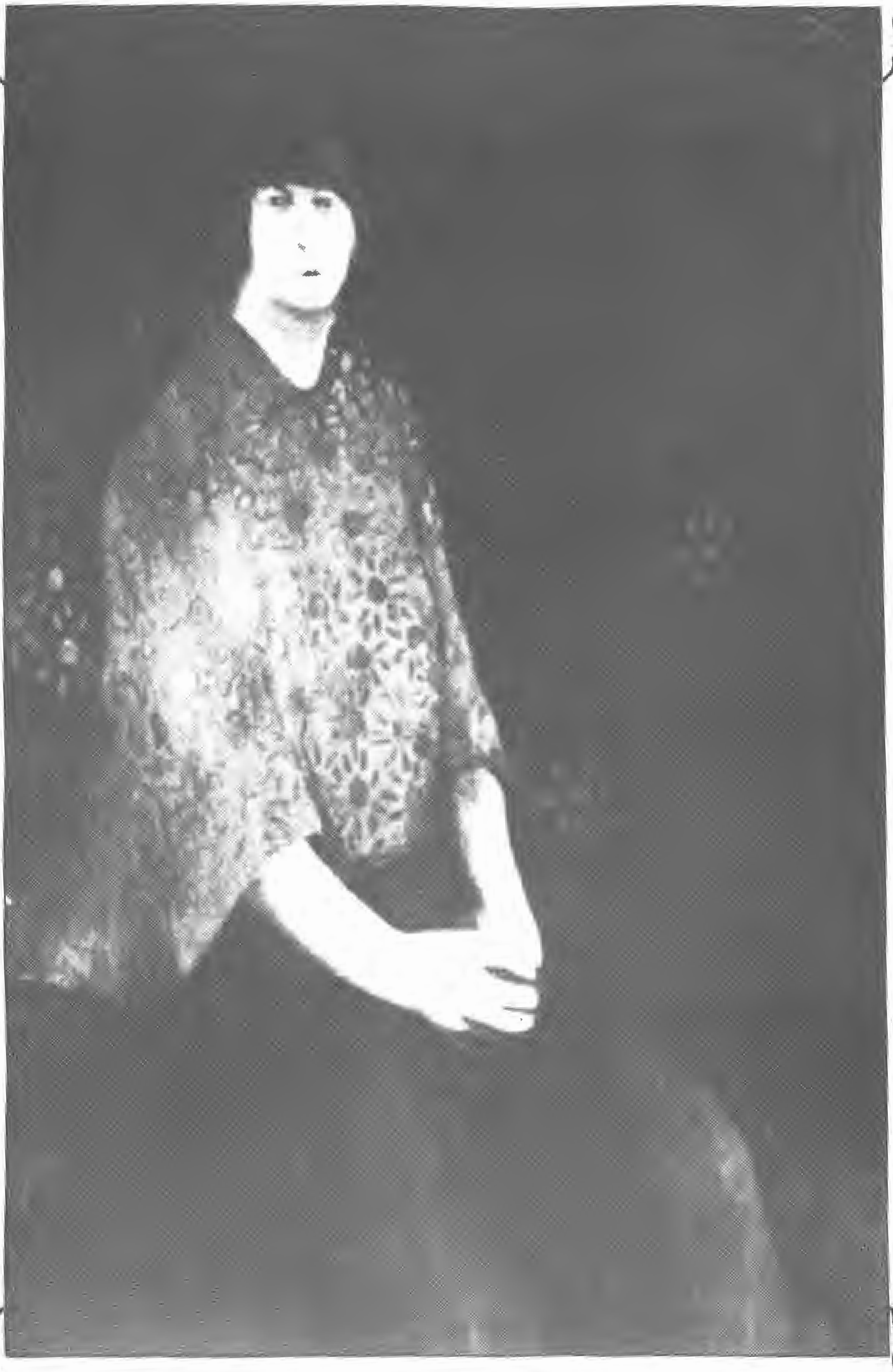
Carl Wilson of the Beach Boys was arrested by FBI agents on a federal warrant charging him with refusing to be inducted into the Armed Services on January 3rd. He had attorneys post a $100 bond and start proceedings to lift a court order that requires that he remain in the states. There was no definition announced about whether that meant the continent states or would include Hawaii, where the Beach Boys are scheduled to start their first feature film this summer. It did put a damper on their scheduled European tour this month unless they succeed in getting the order lifted.

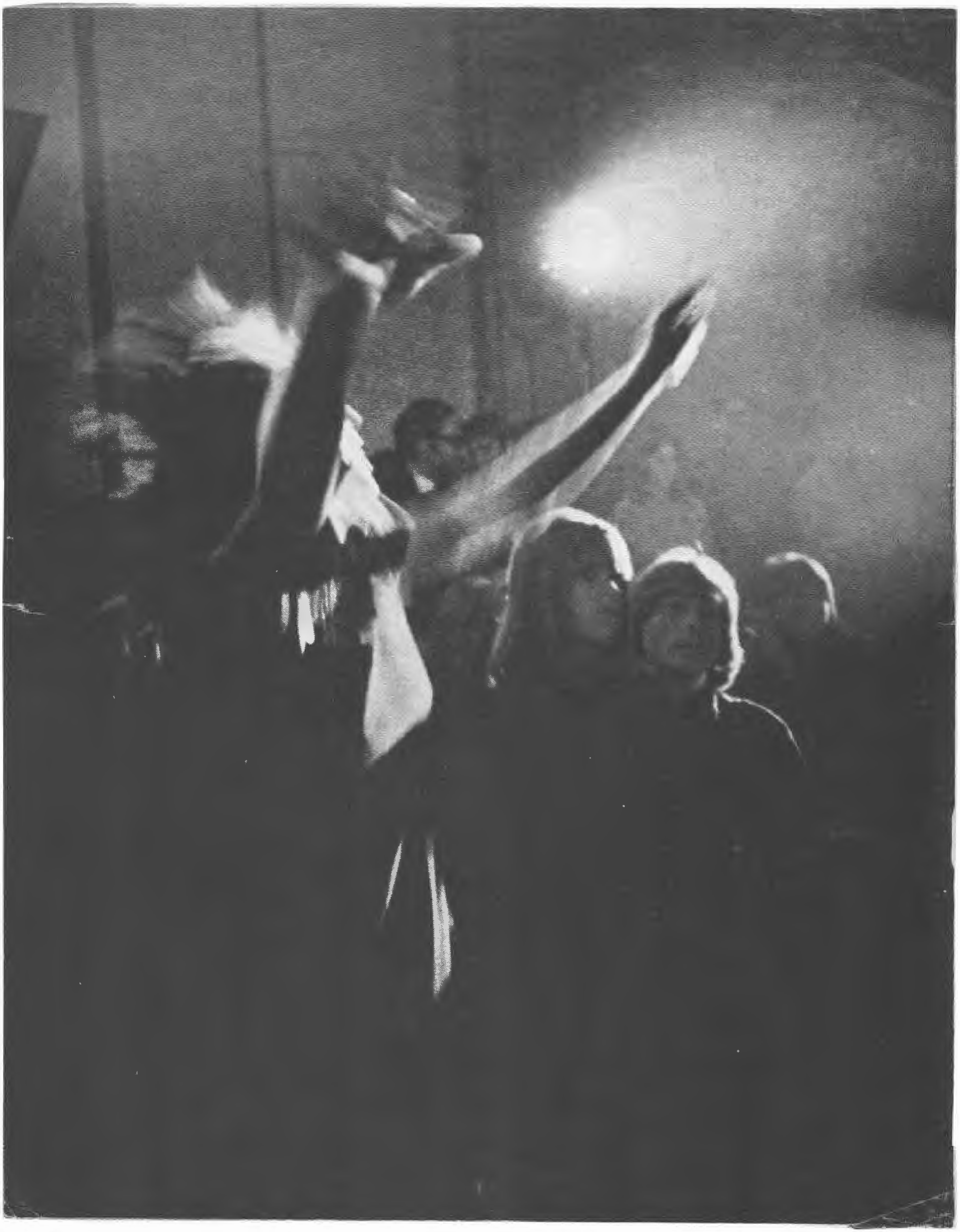
• • •

THE OLD MASTER PAINTER
from the faraway hills
Painted the violets and the daffodils
He put the purple in the twilight haze
Then did a rainbow for the rainy days

Dreamed up the murals on the Blue summer sky
Painted the devil in Madonna's eye
Captured the dreamer with a thousand thrills
THE OLD MASTER PAINTER
from the faraway hills

Then came His masterpiece and when He was through
He SMILED out in Heaven and He gave me you
What a beautiful job on that wonderful day
THE OLD MASTER PAINTER
from the hills far away





The Frenzied Frontier of Pop Music

by Tom Nolan

"*Freak out! Freak out!*" The cry echoes around the cavernous walls of this really remarkable scene at the Shrine Auditorium. Through the dimness, illuminated by an occasional flashing strobe light, you can pick out an extraordinary variety of people shuffling around in the dark: true hippies who peer through dime-size colored glasses at the swirling colors and drawings projected on the walls above, the skinheads, all the Coast Guard-types in their their square Madras sport shirts, down from Pomona to pick up some nice little teenyboppers.

A girl dancer explodes in a blur of color and movement, left and above, at a pop-music "freak-out" staged during a recording session for a group called The New Generation.

There are the scrawny girls who are desperately trying to Be Hip in their starched white bellbottoms and who borrowed Mommy's Chevy for the evening and are down here trying to Make the Scene. There are a few bewildered adults wandering around upstairs, staring down in wonder at the kids below, or going downstairs and threading their way through all the guys and gals lying on the floor.

This one fellow is *really* out of it, just standing right in front of this giant P.A. speaker, his ear right up to all that woofer and tweeter, catching the last shattering decibel produced by the rock band on stage, the Coloring Book. The cops and the newspaper reporters and photographers just laugh kind of nervously and shake their heads. And, of course, there is the focal point of all this Saturday-night excitement: The Freaks.

Most of The Freaks (that's not being condescending — that's what they call themselves) are waiting backstage for the appearance of Frank Zappa and his group, the Mothers of Invention, who are headlining this Saturday night Freak Out at the Shrine. But over in the shadows by the side of the stage is what appears to be a Freak Family: a mother dancing with her dark-maned little boy, who is about 4 or 5. The mother is fat, really huge, dressed in a loose, pink, gauzy-chiffon dress. She bounces around barefoot to the rock music's electric panpipes, coiling a stole of the same material around and around the body of the little kid, who is dressed only in a brief pair of red swimming trunks. They remind you of those weirdos who frolic around on Sunday afternoons in Ferndell Park and play their wooden flutes, tra-la, and hide in the bushes when anybody comes near. There is something scarey, even grotesque, about the way the little kid twirls around his mother, making intricate arabesques with his hands.

Finally, Frank Zappa and his Mothers of Invention bound on stage and start tuning up. Frank is wearing flowered bellbottoms, a matching top and dirty sneakers. Behind the Mothers is a twelve-piece band, with saxophones, tympani, brass. Each of these union musicians is wearing his "working" black tux, which he bought to wear at gigs like the Starlite Room of the Roosevelt Hotel, and here he is working a job like this, playing for all these freaks! So these union cats just stare openmouthed and nudge each other as Frank starts singing the group's theme song:

Watcha nee-*diz*
(Boom-chikka Boom-chikka)
MUTHA-LEE *LAWVE!*
Watcha nee-*diz*
(Boom-chikka Boom-chikka)
MUTHA-LEE *LAWVE!*

Now all The Freaks are onstage, dancing around to all the total mind-bending music; Suzy, the wife of sculptor Vito, wearing a brief costume covered by red gauzy ruffles and shouting an indistinguishable song about policemen into the microphone; and the biggest Freak, a wild-looking, mountain-goat of an old, red-bearded guy dressed in velour and purple tights and seemingly digging all the sight and sound.

But in spite of all the acrobatic enthusiasm generated by the types onstage, in spite of the strobe lights, the flashing colors and everything, this Freak Out is just not happening. There *is* a hard-core group of true Freak devotees clustered at the foot of the stage, but many—too many—of the three thousand or so people here are merely gapers, come not to participate but merely to watch the girls and The Freaks, to revel in The Sickness.

And up there on the stage, Frank Zappa—with his burst of black hair and moustache, this great pop-art figure framed in the neon-frosted glare of the spotlight, Frank Zappa wearing his flowered bellbottoms and his beat-up tennis shoes and, holding his electric guitar, seems somehow distant, apart from it all.

For, if the truth be known, the chief Mother of Invention is really kind of a quiet guy who lives in a hilltop home above Laurel Canyon, and will likely as not offer you a peanut-butter-and-jelly sandwich if you venture up there. He lives for the time being with more-or-less steady house guests, and the house is a nice, cozy Dada place: all over the walls are various bits of camp, trivia and esoterica—an autographed picture saying "To Frank, Good Luck! Your Pal, George Liberace"; several cordially-worded letters of rejection from music publishers, performers, and so on, to whom Frank had submitted songs; a poster for an old Mexican rock-and-roll dance which exhorts: "Boys Wear Ties—Girls Dress Nice"; an officer's cap from the Los Angeles Police Department; a picture of Frank on Steve Allen's old television show, clean-shaven, wearing a proper suit and tie, as straight-looking as anyone who ever came from Pacoima.

So Frank will sit for hours in the middle of all this and listen to tracks that he has arranged, and if it is a vocal record, perhaps he will listen to the singer too; but usually he takes the dub of the instrumental track and listens to it without the voice track, because he digs these "charts" he has written so much. "Ya hear that *there?*" he'll exclaim in the middle of a rocking blues. "Ravel's *Bolero!*"

So this is how one of the leaders of what may be the new direction in pop music spends much of his spare time, in his secluded hilltop home. It is really interesting that such a guy may actually affect the course of pop music, because for the most part it is the established

Continued

Photographs by Jim Marshall

THE LEAVES

counter-clockwise; The Standells (Try It), The Leaves (Hey Joe), The Humane Society (Knock Knock), The Seeds (Pushin' Too Hard).

Longevity should not be confused with timelessness. Although we are still subjected to the improvised (boring) meanderings of the S.F. "hippie press" favored dead-slicks, the punk & pop groups of the '66 L.A. scene (sans psuedo-intellectual approval) made records that hold up **significantly** superior over the test of time...

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The Frenzied Frontier Continued

groups who are pulling pop music into the sophisticated present, groups like the Beatles, who are writing just about the best songs around, who use Indian sitar and tabla, sounds of a submarine, a brass band, counterpoint with a French horn, atonality, guitar solos taped and played backwards and electronic music; the Stones, whose latest *Aftermath* album includes a country-and-western tune, a mock-sinister Elizabethan ballad and an 11½-minute improvised blues, with the instrumentation including Indian sitar, dulcimer (an obscure folk instrument from the American Appalachians) and harpsichord; the Beach Boys, whose *Pet Sounds* album topped the charts and was acclaimed both here and in England for its fantastic, lush arrangements, advanced harmonies and experiments in tempo; perhaps the finest American group, potentially the most revolutionary.

Groups like these usually start out with fairly nondescript material like *Surfin' U.S.A.* or *I Wanna Hold Your Hand,* building up a power base which enables them to develop into more exciting music. Zappa, though, is an exception. With no hit single and very little air-play, his album *Freak Out* has sold enough copies to put the Mothers of Invention in the ranks of the underground best sellers, which include the Fugs from New York (whose gamy, explicit songs like "Dirty Old Man" assure they will get absolutely *no* air play) and Chicago's Paul Butterfield Blues Band.

Now the Mothers and the Fugs and their confreres from San Francisco—the Grateful Dead, Jefferson Airplane and the Sopwith Camel, to name a few—all participate in varying degrees in creating what has been called "Shock-Rock," a combination of far-out music with Theater of the Absurd. Zappa's own album, *Freak Out,* is a two-record set with commentary by Frank which is really a put-down of the reader. The album carries photographs of his friends, and a list of influences ranging all the way from Loeb & Leopold and Sacco & Vanzetti to Lenny Bruce, Melvin Belli and Sabu.

The music on *Freak Out* is a conglomeration of electric-and-steel cacaphony: about 20 instruments (including French horns, woodwinds and what sounds like 12 million kettle drums) which play, among other things, a satire on old rock-and-roll, "a Motown waltz," a song on the Watts riots, and what can only be a call by Frank and the avenging Mothers to some exploding megatonic 21st-century Judgment Day. The tunes include *Hungry Freaks, Daddy, Who Are the Brain Police, Help, I'm a Rock* and *The Return of the Son of Monster Magnet,* this last being a well-orchestrated eruption of French horns, tympani and electric guitars.

Zappa, though, isn't afraid of going so far out he will lose his audience. "Hell, no. They're ready for anything you can throw at 'em. Feedback, anything. It's because they've been fed all this *garbage* for so long. The Beach Boys, *Be True to Your School,* and all that. They don't wanna be true to their *school,* they want the *truth!*

Truth, as he sees it, is the new morality among teenagers, and it is interesting to see that while he thinks this is "the healthiest thing in the world," Zappa is cool toward drugs. He claims he will have nothing to do with acid heads.

"That's the beauty of a Freak Out," he explains. "You get the same effect as from taking acid, but without any of the bad stuff. And it's not like a happening, where they try to *do* something to you. It's like the audience is all a part of the whole thing, you're integrated into the whole fabric of sight and sound. You Freak Out."

But even though Zappa absolutely and unconditionally rejects any chemical means of inducing euphoria, spiritual visions or what-have-you, his music *is* intimately connected with his Life Style, and there are things about that way of life which can be more-than vaguely upsetting. Like when Herb Cohen, the group's manager, comes over to Frank's house to tell him about this memorial service that Phil Spector, the ex-rock tycoon, is going to hold for his friend, the late Lenny Bruce; they want Frank and his group to perform.

And Frank is getting excited about this now, as he plays with the idea. He has this quiet, sardonic way of talking, except when he gets excited; then he is like a little kid with—and there it is in his hand!—a peanut-butter-and-jelly sandwich. His eyes light up. Sure! I got it!

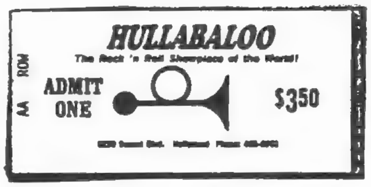
"Hey, man, I'll write a *mass!* A mass for Lenny Bruce. Yeah, *yeah,* man! A Freak Out in a *cemetery*—man, that's *gotta* be obscene!"

Frank Zappa's Freak Outs will never be as widely accepted as Dick Clark's American Bandstand of the 50's; and it is hard to say if the forces of Shock Rock can steer their music into the mainstream. Most of the hip crowd (what is left of it in Los Angeles, those who haven't migrated up north) are convinced that rock will indeed follow the course of freakiness. But, as one of Frank's friends says about Frank, "It's so seldom that a *true* genius is recognized in his own time, ya know?"

But at least Frank is contributing to the current development of pop music into an exciting 20th-century musical expression. For pop music has come a long way since the early days of rock. (Remember all those triplets pounding up in the piano's treble reaches, the sound of Little Richard's hoarse voice screeching, about 12,000 Negro quartets, and all those wonderful songs—*Rock Around the Clock, Jingle Bell Rock, Tutti Frutti, Sh'-Boom?*) All that is in the past, and the Mothers of Invention are helping, in their surrealistic fashion, to create a New Music that functions less as dance music for a Saturday Night Hop, and more as a listening music for the Age of the Jet.

Not that everything that makes the charts is new and exciting, of course; one of the nation's most recent Number 1's was a monotonous little ditty that went "Ma ba-haby duz de Hanky-Panky," and another classic tastelessly proclaimed: "They're coming to take me away, ha-haaa!" in a parody of mental illness.

it's... BOSS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AA ROW

The Upstarts vs. the Establishment of the pop music world today are represented by Frank Zappa, left, leader of The Mothers of Invention, and Brian Wilson, below, head of The Beach Boys.

Guitarist Jim McGuinn of The Byrds plays at a freak-out.

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Did You Say,
"Where's the Action?"
What's This...
[illegible]

But such "one-hit-wonders" have no sustaining power. The established groups need to change and get better to stay on top, and it is mainly these groups—the Stones, the Beatles, the Beach Boys—who have created in the New Music a melting-pot of musical styles, effects and elements which can be drawn upon at will and in any combination. Trends, if they exist at all, last only for a week or two before they are sucked into the ever-widening mainstream.

Says Jim McGuinn of the Byrds (whose single of a few months ago, *Eight Miles High*, was a large step towards fusion of their own rock tapestry with John Coltrane-influenced electric jazz): "It's all part of the huge, logarithmic explosion of the entire universe, or something like that. The Beatles have it now, it's all there: jazz, ragtime, Oriental music, electronic music, even Kurt Weill."

"Protest songs are dead," McGuinn says, making a gesture with his fingers like water being sucked down a drain, "I don't see that anything is to be gained by marching around with a sign or anything. I have sympathy for those people, of course. And so the hair (he touches his long blond hair) is kind of a badge, to show which side I'm on, it comes to that."

Another group that is contributing mightily to the New Music, and which has changed its style tremendously over the years, are the Beach Boys. For if Frank Zappa's forces are marshaling for their charge to the top, there is a second movement discernible in the shadows of pop music, and that movement is being championed by the leader of the Beach Boys, a pale, 23-year-old cherub named Brian Wilson, who sits in the dining room of his mother-in-law's home on a pleasant side street in Hollywood ("A very *real* home," as his publicist Derek Taylor says), surrounded by a color TV, a Magnavox cherry-wood hi-fi/stereo, and a plateful of tuna-fish sandwiches. He is dressed in a blue-and-white-striped T-shirt and white jeans — and what with all this suburban ideal stuff completing the environment, he doesn't look at *all* like the seeming leader of a potentially-revolutionary movement in pop music.

But that's exactly what he is, because if you ask him where he thinks the music is going, he will say one simple word.

"Spiritual," says Brian Wilson. "I think pop music is going to be spiritual."

Spiritual! Spiritual?

"White spirituals, I think that's what we're going to hear. Songs of faith. Anyhow, that's the direction *I* want to go. I'm very religious. Not in the sense of churches, going to church; but like the essence of all religion. Yeah," he says again, pleased with the phrase. "The essence of *all* religion.

"And another thing that interest me... who was it, Karl Menninger, who said, 'The child is father of the man'? That fascinates me! Anyway, that's another song, *Father of the Man*.

What caused the turn of mind in this rich young man whose group earned their fortune as the balladeers of surfing and drag racing?

Brian Wilson explains. "About a year ago I had what I consider a very religious experience. I took LSD, a full dose of LSD, and later, another time, I took a smaller dose. And I learned a lot of things, like patience, understanding. I can't teach you, or tell you, what I learned from taking it. But I consider it a very religious experience."

Continued

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BOSS RADIO

IN LOS ANGELES

...perhaps the most significant moment for me in '66 was watching Brian appear on a local KHJ-TV Channel 9 Teen Rock and Roll Dance Program and premeiring "Good Vibrations" for the kids to dance to...Brian was introduced by the host, standing amongst kids, and talked briefly about the making of the new record. Then, it was played, and during the dance segment, the camera cut back to Brian and the host giving their nods of approval to the kid's acceptance on the dance floor..."hey...this is good!"...

WHISKY
GO GO

Below: "Let's Go to the Place on the Sunset Strip!!" The Hullabaloo Club hosts the PALACE GAURD

Brian hangs out with Miachel Vosse at the KHJ party...(Take up thy stethescope and WALK!)

He'd never take it again, he says, because that would be pointless, wouldn't it? And the people who take it all the time, acid heads, he can't go along with. Like all those people—Timothy Leary and all—they *talk* a lot, but they don't really *create*, you know?

"I think the Beatles will get into this, I think they'll pick up on it," he says. (His brother Carl thinks the Beatles are an act of God.) "And we've always felt very close to them, like we were sort of connected in some way out of the ordinary. There's a lot of things that are similar between us, like both our names begin with B-E-A. And both groups got started about the same time. And a lot of other things that are really surprising."

Brian gets closer to the speakers by jumping atop the console.

It might surprise a lot of people to think of the Beatles as religious, especially after John Lennon's supposedly anti-religious statement which caused so much furor. A sign of the extent of this madness came just before the Beatles' visit to Los Angeles, when the aforementioned publicist Derek Taylor sat sipping a beer in a Sunset Strip psyche-delicatessen and mused about the fate of the Beatles in America. "I'm seriously worried about someone with a rifle," he was saying. "After all, there's no Kennedy anymore; but you can always shoot John Lennon."

Cooler heads prevailed, though, and after the furor died down you could interpret Lennon's quote as just a mild rebuke of organized religion. Their song *Eleanor Rigby* is a similar criticism. And since the Beatles are writing songs along *that* line, and since George Harrison is going to India to study Indian music (which is intimately connected with Indian philosophy and religion), and since Eric Burdon of the Animals is planning to record with the Clara Ward Gospel Singers, and since the Rolling Stones have recorded what their producer, Andrew Loog Oldham, privately refers to as "a twelve-minute Christmas symphony"—well, perhaps Brian Wilson is right. Perhaps the New Music, this *listening* music of today, will become the gloria for a New Religiosity.

"Our new single, *Good Vibrations,* is gonna be a *monster,*" Brian continues (a really big seller). "It's a song about a guy who picks up, you know, good vibrations from a girl. Of course, it's still sticking pretty close to that same boy-girl thing, you know, but with a difference. And it's a start," he says, gazing past you, "it's definitely a start."

And seeing Brian Wilson supervising a recording session, you can't doubt his sincerity or the fantastic extent of his dedication. He has retired from personal appearances with the group to devote his time to creating their material. He spent hours and hours in the studio producing their last album, and now he's cutting another album, *Dumb Angel,* that promises to be just as exciting and precedent-breaking as *Pet Sounds.* All the work is done by Brian personally—no one, for instance, knows how much the Beatles' development has to do with their producer, George Martin, or the Stones' with Andrew Loog Oldham; but Brian is right there in the studio running down the parts with the studio musicians, clapping out the time for them, giving impromptu instructions to veteran guitarist Barney Kessel ("Try for more of a *chink-chink-a-chink* feel there"), making sure no irrelevant notes creep in ("Why is the harpsichord playing that? What is that? I didn't write that"), telling the engineer to give it a little more treble, putting all his body into listening to a playback, or frankly admitting that he doesn't know what he wants but it just isn't right and would you please play it again, guys?

He has this great self-taught approach to music, which Barney Kessel calls "kind of a Stone-Age-Man approach," so that every now and then he will do something that makes these veteran guys snicker behind his back, like saying to the engineer: "That trumpet over there should be a little louder; the one with the—what is that, a mute?" Or someone will point out to him that the four bars which he thought was a traditional vamp is actually from *Twelfth Street Rag,* which is copyright material. "That's all right," he'll say, "I'll pay for it. You know I don't steal."

Perhaps the most impressive sign of his devotion to the music comes when it is 4:30 and he has yet to approve a final take; in three minutes all those studio musicians will go on overtime, which is $22.30 for each man, times 16, or a cost of about $350 to go into the next half hour. But Brian Wilson ignores all those people, the musicians, the engineer, everybody watching him, because it just isn't *right.*

So he gets a chair, and kind of apologetically ("Look, I'm gonna do something which isn't very cool—") he stands on the chair and puts his head next to the speaker and cups his ears to listen to the last take being played back. Because he has all these obligations, to himself, to the public, to what's inside his head, and it's gotta be right, you know? It's gotta be *right.*

The engineer looks at Brian's wife, Marilyn (who, along with her sister, sang the chorus on Frank Zappa's favorite Beach Boys' record) and says, "He should be satisfied with this one, don't you think?"

And she says, "No, when he gets home he won't be satisfied. He's never satisfied." She shakes her head.

And as you watch Brian Wilson up on the chair, with his head up next to the speaker, you wonder if all that effort from this beardless, chubby prophet *will* cause a revolution of sorts. And if it does, will the revolution of Brian Wilson have to compete with the revolution of Frank Zappa? Will Los Angeles become the starting place and chief battleground of a confrontation between two Life Styles? Will the forces of (if we must) Good and Evil meet on the darkling plain? And what would be the eventual result of such a momentous contest? Or will anyone really care? Will the revolutions never come about?

As Jim McGuinn of the Byrds would say: **"We trust it will all work out."**

. . . THE TURTLES

True Punk Genius
was, more often
than not, over-
looked and cast
aside as childish
rubbish, because
the bands were
not pretentious
hippie fucks with
a message...

SHELLY GANZ
(The Unclaimed)

THE MUSIC MACHINE

HOLLYWOOD A GO GO

Hollywood Underground

Steve Paul's THE Scene

Speaking of current faves (ahem) (and when will I come up with a new term to replace that insipid one?) **Jim Morrison** was seen at the Troubadour, of all places. The Troubadour is a folk club and all kinds of neat folk people hang out there, so it was startling to see Superfreak Morrison lounging at the bar, chatting pleasantly. I got up the nerve to ask why his knuckles were all battered, and he said he fell off a motorcycle. And that's all that was hurt? I queried. ". . . and my pride," he smiled. He also said he digs the **Beach Boys** more than the **Beatles**, and that the weather in London brought him down.

It's Happening

I spoke with the **Beach Boys** when they were guests on 'It's Happening'. They have been very busy lately between buying their own office building in Hollywood and buying one of the best recording studios in the city. They are currently in the process of adding an airplane to add to their list of possessions. The plane will be used to take the Beach Boys around the country when they go on tour.

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Los Angeles Times WEST magazine, November 27, 1966

It's Alright Ma ...

He's Only Smilin'

By
A Spanish & Indian Girl
(Bob Hanes)

From April to September of 1966, Brian Wilson had written, produced, arranged and performed what would become his "masterpiece." On October 10th, 1966, this 45 RPM single had been released to immediate and universal acclaim! After seven months of production, the British music press excitedly announced that Brian Wilson "has found the new sound!" The recording was, of course, GOOD VIBRATIONS! By December 31st of that year, the Phono Log book, in record stores across America, announced that the new Beach Boys album was titled SMILE, and would be released on January 15th, 1967. That same month Capitol Records ran the now famous full-page ad for SMILE that asked us to "listen and vibrate!" (Well, let me assure you that I was ready, willing, and able... however...)

Many reasons have been given for the legendary SMILE album's non-appearance. In the following handful of paragraphs, I propose to address some of the excuses that have been made for SMILE's... "missing status" from the honor roll of the annals of Rock 'n' Roll. Let us see if we can figure out, from over 20 years distance, what may or may not have transpired during that confusing and confused period of the mid '60s.

Brian himself has placed the blame for the LP's unreleased status, at various times, on drugs or the public's need to "catch up" to the art of SMILE. (His [Brian] having written music for himself that the public "just wouldn't like.") The Beach Boys, Brian's friends and his father were all telling him not to get too far out, and not to mess with the formula of success. Or was it, as friends of Brian's have suggested, the Beatles release of their Sgt. Pepper album that was the final coffin nail? Perhaps it was the Beach Boys' failure to appear at the Big Sur Pop Festival. Carl has blamed the record company, Mike and Bruce blame drugs, but all are at a loss for a good excuse, because as Al has stated in an interview, "We did as much work on that (SMILE) as we did for PET SOUNDS!" So what the hell went wrong?!

Brian's potential for addiction or substance abuse is fairly well documented, (his fondness for sweets as a kid, his emotional sensitivity, and his obsessive musical predilection, etc.) There is no question, or secret that Brian (as well as many others) experimented with pot, speed, mescaline, and LSD. I do not buy, for one moment, the idea that Brian had a drug problem or was out of control in 1966-'67 because of his psychedelic experimentation. Witness, WILD HONEY (of a couple years later) or even SMILEY SMILE! SMILEY SMILE was indeed a very artistic (alibi:) psychedelic record. Only as recently as last year has anyone (XTC as the Dukes of Stratosphear) attempted to match the vocal mood and understated beauty of the aforementioned LP. Brian admitted then that he had purchased $5,000 worth of hashish, and that "everybody was so stoned, that we laid on our backs, with the microphone hanging down on our faces to do the vocals. " (Smiley Smile NOT SMILE!) GOOD VIBRATIONS was written, according to Brian, after his first LSD trip in 1965. It was written (as Brad Elliot has informed us) for the PET SOUNDS LP and was titled GOOD, GOOD, GOOD, VIBRATIONS in its original form! It was not until the 1970s that Brian's proclivity for escape through drug use became full fledged drug abuse!

Friends of Brian's like Dean Torrence (of Jan & ...) even questioned the "official" "scitz" diagnosis in the '70's - "Look," Dean said, "I play basketball with Brian all the time. He hasn't changed at all since I first met him. I think one day he'll (Brian) call the family together and tell em, 'you really believed all that crazy stuff', then he'll run out into the street in front of a bus." As Terry Melcher pointed out, "Anybody as into one thing as Brian is into music can't be expected to know the social graces."

It was natural, what with Brian's super-sensitive nature, that many of the people around him worried about loss of control! Either his own, of himseif, or theirs of him. In any case, the official, family held, and managed corporate thinking of the latter days of '66 seemed to have been..."as long as we are the Beach Boys you (Brian) can't get too 'far out!' We have to go out and meet the public and do business and be accepted and liked by the public. They, and we, are more comfortable reflecting the original formula on stage, besides the new stuff would be HARD to do live!" Fairness does indeed dictate, that in the Beach Boys defense, it is easy to understand how the traveling Beach Boys must have felt. The "gravy train" that "engineer" Brian had been steering so well, and that the Beach Boys had been riding so long, was suddenly "chugging up" some very "far out track!" There was no guarantee that the public would understand Brian and Van's American Gothic panoramic sonic expeditions, nor comprehend entirely the angelicly inspired tone poems than did, say, Michael Love. The Beach Boys' fears, however myopic, probably reflected accurately some or all of the members' musical sensibilities and abilities during the period surrounding the SMILE sessions.

Unfortunately for all concerned, the Beach Boys' insecurities and Brian's sensitivity continued to co-create Brian's disease about his own, best work! Good music does not have to be inaccessible to the masses, as Paul Williams and David Anderle have pointed out (re: this issue). To hedge his bets, Brian was also working on a variety of new songs, apart from SMILE. So the Beach Boys would have had plenty of new material to perform in concert without having to make the stretch, in order to perform, the "new (more difficult, SMILE) music!"

Some observers are of the opinion that the Beach Boys were not being taken seriously by the hip press and as a result their image suffered. Really? ! In 1966, '67 and '68, Brian Wilson was indeed "hanging out" with some of the hippest people in the print media! Derek Taylor, was the Beach Boys' publicist!! Paul Williams (editor of Crawdaddy - the first and, at the time, only hip music rag) was at Brian's home studio, and for sessions out, as many nights a week as his publication, and his wife would allow! Jules Siegel was dispatched by The Saturday Evening Post to L.A. to do an article on Brian and "his group." The fact that the magazine refused to print the subsequent article because it was "too laudatory " (see: Good-bye Surfin, Hello God, this issue) only serves to speak well of Brian's "condition," and his charisma (*junkies are very seldom charismatic!) Even Leonard Bernstein (of philharmonic fame) was speaking well of pop music in general, and Brian Wilson "and his Beach Boys" specifically! If the "Boys" image suffered it was their own failure to recognize the significant maturation occurring within their audience. Brian had been trying to make the necessary and appropriate adjustments by working on more adult lyrical themes with more mature lyricists or poets (re: Asher and Parks) as well as the obvious "strides" being made in the music's composition.

At this point we should address the question of the record company and the Beatles release of their Sgt. Pepper album. From the scraps of SMILE that I have heard, read about, or heard discussed, it is my opinion that SMILE was far more artistic and esoteric a work than was Sgt. Pepper! As such, it was a much less accessible piece, from a pop music perspective (pop records were 45's - remember?) than was Sgt. Pepper. Brian had never intended, for instance, to release a single from the SMILE album. In Sgt. Pepper the Beatles strung together classic pop songs on a common thread, much as Brian had done with PET SOUNDS. SMILE, on the other hand, was one single cognizant work, performed and recorded in movements and tied together by a recurring theme. (Brian had originally not even included Good Vibrations, but the record company insisted!)

Capitol Records may not have understood the 'avant garde' music of Wilson or the sophisticated word play of Parks, but on the heels of Good Vibrations, world-wide, critical and popular success, even this record company couldn't very easily deny or ignore whatever Brian Wilson requested. We know, from Brad Elliot's extensive and invaluable research, just how very committed, sight unseen, Capitol Records really was to Brian's SMILE project. Company support included special cover art and a booklet to be included with the LP (something that had never been done before for a rock-n- roll act)! Even if the sales of SMILE were initially very slow, they would have been, no doubt, no slower than those of PET SOUNDS (with or without Good Vibrations included). I am sure that even if the initial sales for SMILE were terrible, when Sgt. Pepper was issued later in 1967, the two works would inevitably have been compared and contrasted. The resulting interest stimulated would only have worked to increase the sales of both records. No matter how one feels about the relative artistic abilities and contributions of either group, 1967 was indeed the pinnacle of what Brian meant when he stated during the '70s, "We have seen our renaissance... for sure...!" (and this album really should be part of the history of OUR renaissance!)

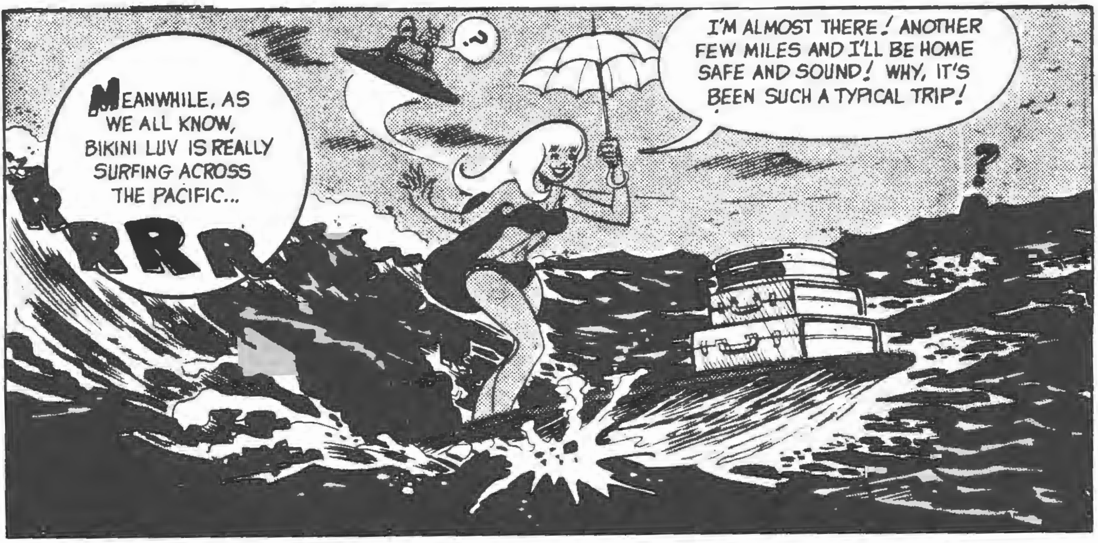
The fact that the SMILE album was not issued resulted in the Beach Boys failure to play at the Monterey Pop Festival and NOT visa-versa. The competition for attention and importance to the nation and the world of pop music was manifest in the rivalry between the urban sprawl and Hollywood glitter and glitz of L.A. contrasted against the "Grand Lady of the West" pretense, snobbery and urbanity of San Francisco. The children of the middle classes in the United States were trying desperately to tie their futures to dreams that did not include success at any cost! The "dog eat dog" business world and the "rat race" of commuting from the "burbs" as personified by hundreds of miles of freeway traffic jams, and as the song (about South San Francisco) says "...little boxes, all the same..." suburban life of southern California. Not to mention the 'phoniness' inherent in the "image machine" of the "film capital of the world." The "Grand Dame" San Francisco offered, theoretically, an alternative. Neighborhoods with common ancestry, cheaper housing than in the 'burbs' and a growing cultural and intellectual academic community without any decisive economic goals or boundaries. In other words a much more "laid back" lifestyle! Never mind the millions of people fighting the Bayshore and the Nimitz Freeways daily to get from San Jose to the electronics plants or from Oakland and the East Bay to the GM plants, or any number of other manufacturing industry, blue and white collar jobs. The middle class sensibilities of the southland were scorned and jeered without regard to the fact that without the money generated by the "rat race" there would be no reason for the skyscraping glass banks, investment houses and other greed-motivated money industry businesses. Which of course, in turn, supported the folk art, sandwich shoppe, drug dealing, "service oriented economy" of the growing "hip" population of the San Francisco Bay.

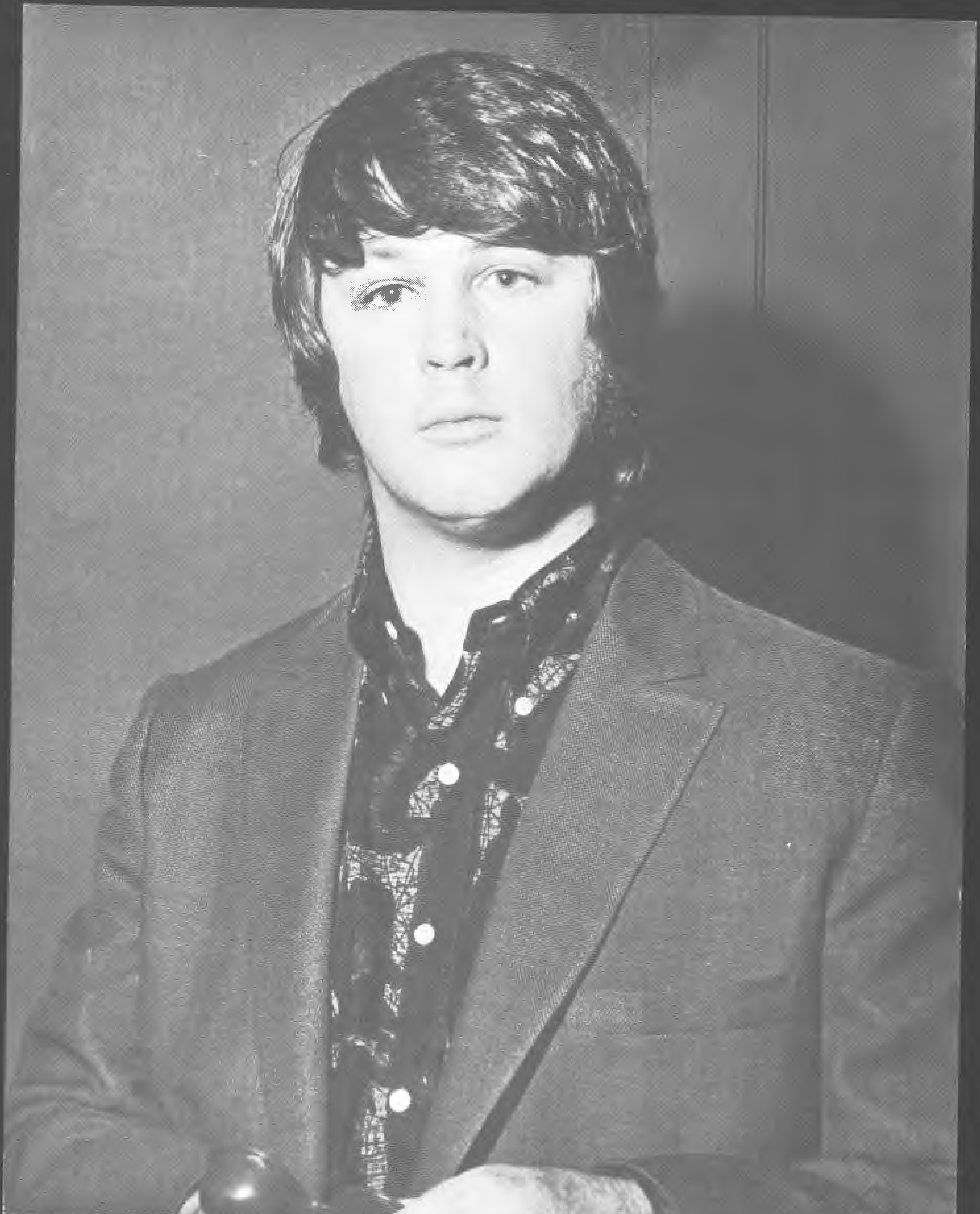
It had been Brian's anthems, to the idealized freedom, of the surf, sun and fun, from 1961 through 1965 that had captured the imaginations of, and provided the inspiration for the teen-age souls growing up in "baby boom" America. It was the Buffalo Springfield's, "For What It's Worth," written by Stephen Stills, about Pandora's Box, Sunset Strip, L.A. (not London, San Francisco, Tokyo, New York City, or Bombay) that provided an anthem for the emergence of a generation and forecast the coming of "the Summer of Love!" It had been these same riots on "the strip" that had confounded David Anderle and delayed the shooting of the promo film for Brian's infamous "Mrs. O'Leary's Cow." (again see: Anderle & Williams, this issue) So while the Texas, come lately, Bay Area bands of San Francisco learned their licks, paid their dues and rediscovered the 12-bar blues changes of the "vast past," in Los Angeles on the Sunset Strip, on the beaches, from La Jolla to Santa Barbara, and yes, Annette, even in the Valley, a handful of composers, poets, musicians, producers lived and worked creating some of the most imaginative and intelligent rock-n-roll since Chuck Berry. Bands such as the Standells, the Music Machine, The Hysterics, The Sloths, the Seeds, the Doors, Love, Roger McGuinn and his Byrds, Frank Zappa and the Mothers, and of course, Brian Wilson and his main instrument, the Beach Boys! The new music that these bands wrote, played and produced was simply good old fashioned rock-n-roll imbued with dedication and a commitment to integrity that celebrated the youthful enthusiasm of an entire generation's emergence from childhood. All this with very little support from a few of the self-enamored, hindsighted journalists of the day! Ralph Gleason, for instance, one time Jazz critic "music guru" for the San Francisco Chronicle, when queried about Good Vibrations, replied, "don't tell me about the Beach boys, I know all about the Beach Boys. I liked them better when they were singing about cars and girls..." It was this, "hipper than thou," pseudo-sophisticated arrogance that reflected the weakness of an element of the hip press, as characterized also by San Francisco's own Rolling Stone magazine, under the long haired, narrow minded republicanesque, editorship of Jann Wenner. (Certainly not one of Brian's admirers - and maybe his worst detractor.) It was laughably Mr. Wenner's opinion that the reference to Brian Wilson as a genius, "was nothing more than promotional shuck." This is the same man who, in order to be close to Caroline Kennedy and the Beautiful People, moved his "rag" off the West Coast, added a staple and three color printing and hasn't printed anything by Ben Fong Torres or Hunter S. Thompson since. (uh huh!)

The only really acceptable or justifiable explanation for SMILE's non-appearance is the one that Brian gave years ago for "the History of Rock 'N' Roll radio program. In this 1968 inter- view Brian stated for the record that, "in SMILE... I didn't think the songs were right for the public at the time. I just didn't have a feeling... a commercial feeling about some of these songs that we've never released. Maybe some people like to hang on to certain things as their own little songs that they've written almost for themselves! A lot of times a person... will write... and will realize later... it's not commercial... you know... what they've written is nice... for them... but a lot of people just don't like it! Maybe some people like to hang on to certain things!"

It is indeed a very frustrating and perplexing subject to explore, for without SMILE, the entire history of this period in Rock 'n' Roll is missing one of its richest and most important chapters!

Selfishly, I'd like to encourage Brian Wilson to consider (or perhaps, reconsider) releasing the SMILE sessions, because from what we have, thankfully, gotten to hear (however adulterated that might be), it never fails to sound fresh and new with every listening! Those tracks and songs remain, timeless feelings, from moments of a period, inimitably expressed best, by BRIAN WILSON's - - - **LOVE and MERCY!**


MEANWHILE, AS WE ALL KNOW, BIKINI LUV IS REALLY SURFING ACROSS THE PACIFIC...
I'M ALMOST THERE! ANOTHER FEW MILES AND I'LL BE HOME SAFE AND SOUND! WHY, IT'S BEEN SUCH A TYPICAL TRIP!
?
?
RRR



Monterey Pop Festival News

Definite information is coming into KRLA daily about the Monterey International Pop Festival to be held in the beach side city June 16th. 17th and 18th. Tickets can now be purchased at all Mutual Ticket Agencies and Wallich's Music City—prices range from $3.00 to $6.50 per concert. Just some of the artists appearing on Friday's concert will be the Association, Buffalo Springfield, Grateful Dead, Jimi Hendrix. Laura Nyro, Lou Rawls, and Simon and Garfunkel.

On Saturday, June 17th, you can see Paul Butterfield Blues Band. Hugh Masekela, Beach Boys, Booker T and the MG's, Byrds, Jefferson Airplane, Hugh Masekela, Otis Redding and more. Sunday—Ravi Shankar, Blues Project, Mamas and Papas, Johnny Rivers, Dionne Warwick and The Who. More artists are being added every day. And, preparations are being made for package tours leaving Friday night and returning Sunday...so make your plans today. And keep listening to KRLA for information about how you can *win* a free trip to the Festival!

It is because of the artists listed below that the festival had to happen. It was their generosity that made it possible for us to hold up a mirror and reflect their strength and integrity, their love and their music. We thank them all, not only for appearing, but for making everything so easy. . . **Eric Burdon and The Animals | The Association The Beach Boys | Beverly | Big Brother & The Holding Company | The Blues Project | Booker T & The MG's | Buffalo Springfield | Paul Butterfield Blues Band | The Byrds | Canned Heat | Country Joe & The Fish | Electric Flag | Grateful Dead | Jimi Hendrix Experience | The Impressions Jefferson Airplane | The Mamas and Papas | Hugh Masekela | Scott McKenzie | Steve Miller Blues Band | Moby Grape | Laura Nyro | The Paupers Quicksilver Messenger Service | Lou Rawls | Otis Redding | Johnny Rivers | Ravi Shankar | Simon and Garfunkel | Dionne Warwick | The Who**

..the festival at Monterey...lest we forget that The Beach Boys are right here on the bill for this spectacular dream show. SMILE was still in the works, hence, Brian's group did not appear. However, this did not leave them out of the concert program!! This 11-page spread features the inclusion of The Beach Boys from that program, plus some hype from the underground magazines at the time. From this peice of history, it seems obvious that the blossom world was ready for the authentic "Good Vibrations" sound in person...the very fact that they were planned as part of this event, and by the way they were presented in this program, you can tell that everyone there was ready to realistically perceive and experience the expansive art of the SMILE Beach Boys on stage (with Brian) at the Love-in...

All set to HAPPEN in Monterey

IF it's going to happen anywhere this summer it will happen in Monterey, California.

On June 16 there will blast off the first International Pop Festival. An occasion for which artists will give their services free in aid of youth: and will produce a line-up to make most promoters rub their hands in glee.

For a start there's the Jimi Hendrix Experience, Simon and Garfunkel, The Association, Buffalo Springfield, Lou Rawls, Laura Nyro — not forgetting the Grateful Dead. And that's all on the first day!

And after California surfers, hippies and visitors alike have had their minds opened by that little exhibition comes June 17, when the Paul Butterfield Blues Band head a list of incredible groups like Big Brother and the Holding Company, Country Joe And The Fish, Canned Heat and jazz trumpeter Hugh Masekela.

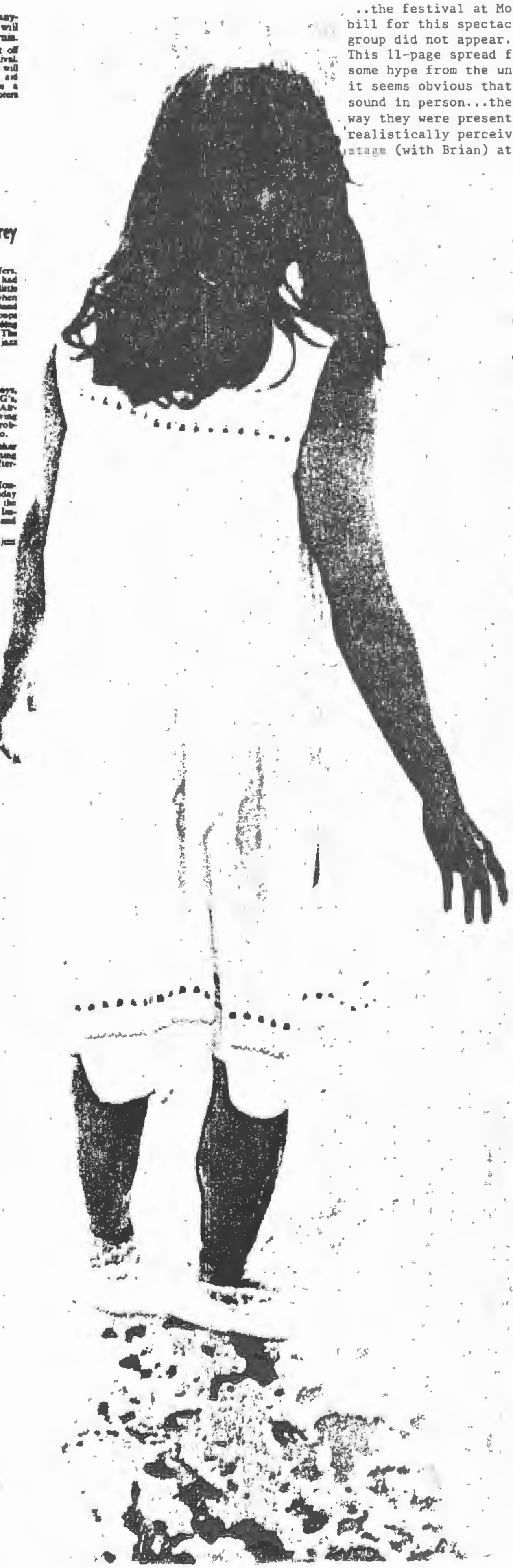
STUNNING

That evening the Beach Boys, Byrds, Booker T and the MG's, Otis Redding and Jefferson Airplane will give an incredible raving send off to the night—and probably greet the next morning too.

Which brings us to Ravi Shankar and a no doubt fairly stunning afternoon recital on Sunday afternoon.

The Who are on the final Monterey programme. On Sunday evening they join forces with the Mamas and the Papas, the Impressions, Dionne Warwick and Johnny Rivers.

Thereafter, Monterey will just have to pick up the pieces!



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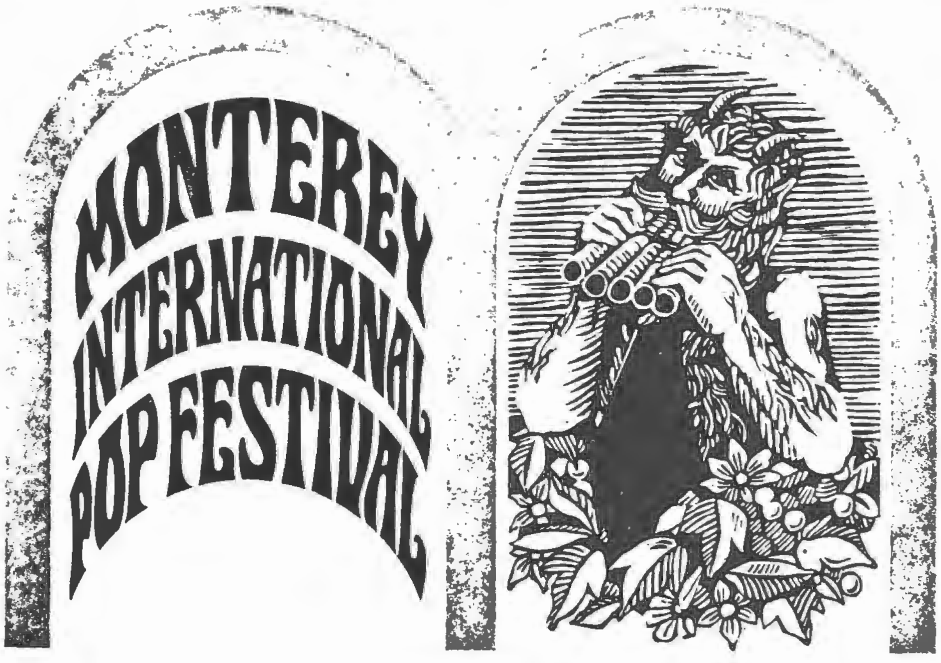


A NON-PROFIT ORGANIZATION

BOARD OF DIRECTORS: Lou Adler / Donovan / Mick Jagger / Paul McCartney / Terry Melcher / Andrew Oldham / Alan Pariser / John Phillips / Johnny Rivers / Smokey Robinson / Paul Simon / Abraham Somer / Brian Wilson

May 6, 1967

POP FESTIVAL FOR MONTEREY

Many of the big names in contemporary music, including Paul McCartney have joined together to launch a three day pop festival in Monterey, California.

The Monterey International Pop Festival/'67 will be held June 16, 17 and 18 on the beachside fairgrounds

Simon and Garfunkel, the Mamas and Papas, Johnny Rivers, the Beach Boys, the Byrds, the Buffalo Springfield and Jefferson Airplane will perform without fee.

Paul McCartney, along with Donovan, Andrew Oldham, John Phillips, Paul Simon, Johnny Rivers and producer Terry Melcher, is on the Board of Governors.

McCartney has spent part of his time in the U.S. in telephone conversation about the Festival with Ben Shapiro, director of the event.

A total of $40,000 has been invested so far by the Mamas and Papas, Simon and Garfunkel, Johnny Rivers and producer Lou Adler to give the Festival working capital.

The event will be a non-profit corporation with proceeds going towards a pop foundation. The board of governors, which Paul serves on, will decide how to use the money for the advancement of pop. The board will also decide which groups will perform on the concert bill.

The festival will open with a show on Friday night. Two more will be held on Saturday and on Sunday afternoon. Ravi Shankar will perform The festival will close Sunday night with a concert by the big names in the business. Seminars and workshops will also be held

---

The Monterey International Festival of Pop-Music run as a non-profit organization by a top pop Board of Governors including a Beach Boy, a Beatle, a Byrd, a Miracle, a Papa, a Stone--announces that the three day event in June will feature the following performers:

The Association/ The Beach Boys/ The Mike Bloomfield Thing/ The Blues Project/ The Buffalo Springfield/ Paul Butterfield Blues Band/ The Byrds/ Canned Heat/ Jimi Hendrix Experience/ Impressions/ Jefferson Airplane/ The Mamas & Papas/ Hugh Masekela/ Steve Miller Blues Band/ Moby Grape/ Laura Nyro/ Lou Rawls/ Johnny Rivers/ Ravi Shankar/ Simon and Garfunkel/ Dionne Warwick/ The Who/ and others to be booked.

All talent appearing in the Festival have agreed to perform without fee. The Festival opens at the Monterey State Fairgrounds, California, with an evening concert on Friday, June 16. Afternoon and evening shows on Saturday the 17th and an afternoon and evening show on Sunday the 18th.

The five concerts are expected to attract a vast audience during the weekend and there is no doubt that the talent will comprise the most impressive array of performers in the history of popular music.

The Festival hopes to create an atmosphere wherein persons in the popular music field from all parts of the world will congregate, perform and exchange ideas concerning popular music with each other and the public at large.

The Board of Governors--which is comprised mainly of artists--is as follows: Lou Adler, Donovan, Mick Jagger, Paul McCartney, Jim McGuinn, Terry Melcher, Andrew Oldham, Alan Pariser, John Phillips, Johnny Rivers, Smokey Robinson, Paul Simon, Abraham Somer, Brian Wilson.

The Making of the Festival

by Derek Taylor

Michelle wondered what the hell was happening with all those faces at the door. After all we'd never come by the house before, Pariser, Wheeler and I and it was four o'clock with no warning or anything. "Come in" she said and did a little backward dance not because she was high but because the heavy door swung inwards giving her no choice but to dance with it or fall over.

John Phillips was there, very full of smiles that afternoon and wary. The more smiles the warier, I thought. Watchful. "What then fellers?" he said. I did the Bullshit British Blurt carried through from childhood, refined on instrusive newspapers, re-learned from watching my own kids: "Well, John, we're having a festival and it wouldn't be one unlessyouchapsperformed."

"I see," he said grinning more than ever and Pariser nearly blew it. I don't remember how but I remember thinking he nearly blew it because he was more nervous than I was, I thought. Maybe not, I think now. Back in the festival office on Sunset Strip, Benny Shapiro was scrounging cigarettes from anyone who had one and pacing up and down and wondering how the delegation was getting on. We needed the Mamas and the Papas you see. Really badly we needed them. Badly? Worse. We either had them or we had no festival.

The trouble was Ben couldn't see how to pay them more than $xxxx and they didn't perform for less than $zzzzz. "Oh," said John. "I see. Well." "Who'd like coffee?" said Michelle and cool Wheeler waited for me and Pariser to say "Wow yes!" and then he nodded a "yes thanks" grin leer and Michelle danced out with those thin little skippety legs while the conversation switched to the carpet and now Jeannette MacDonald must have had a trip planning the house all those years ago. In truth, none of us felt it was fair to pitch Phillips any further till Michelle came back. When she did, Pariser stuttered, "Hey John. We'd really dig you to do the show," and the dancing departed Michelle and she was allwifewoman. "You really have a nerve," she said. "You're making $aaaaaa and you want us for $xxxx and you know we work for $zzzzz."

Pariser took himself on a verbal walk into a black forest of no-way-out and Wheeler did his Southern Californian charm scene and I said "It's not like that at all" but it was and John's smile told us that we all knew it was so. Why not sit it out and wait for the smile to talk. When it did, it said: "Who else did you ask?" and Pariser said, "We have the Grinds and the Wanks and the Humps and the Quims and none of them have contracts yet but that'll be cool, we guess," and so on.

Michelle, wifewomanrealist on-target said: "You come here with no one signed and try to use John. I think it's terrible."

We mumbled and John said "Who has a cigarette?" wondering which of our three to choose we were so fast to please him.

"Simon and Garfunkel are in town," said Alan withou relevance since they hadn't agreed to do the festiva either on account of *their offer* hadn't been high enougr

"Well I'll tell you what," said John, "If they'll call m or I call them and we both agree to do it together the it'll be cool but that's the only way it'll happen. OK?'

Well OK, we had no choice did we? John said "bye' and the next day we went to the Beverly Wilshire Hote to see Paul and Art, as some people know Simon & Garfunkel.

Well of course it isn't as quicksilver as the messenge service, just calling on Art and Paul without an appointment, in the middle of a Beverly Hills afternoon and they weren't at the hotel. The reception clerk said: "Sorry sir" and wasn't and didn't mean sir either, for Wheeler has a beard and hair down over the forehead Uncle Godsam gave him to show his clean American intellect.

So we phoned Benny and said Phillips had been very nice and was asking for a pop-summit of Mamas and Papas, Simon and Garfunkel, to do a magna carta signing sort of thing and no-one would regret being involved, you see, Benny. "A mistake," said Benny, and you could almost see the moustaches' twirling. When artists get together they gang up. Well, there it was, we said. We are losers but we did our best.

The next day it was raining and by arrangement we went to the Beverly Wilshire and who should step out of the elevator but Garfunkel and Simon as they are sometimes called alphabetically, if not euphonically. "Hello" I said.

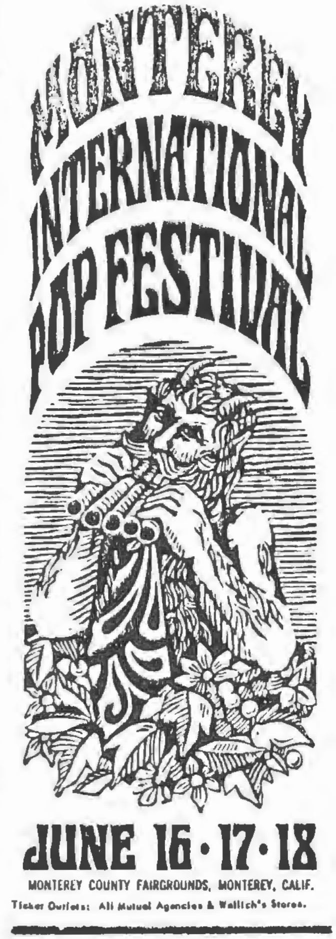
"You are Derek Taylor," said Art (Garfunkel) like a German General during the occupation of Paris. "Certainly," I said and Paul (Simon) said: "We've met haven't we?"

Yes. In New York when we were drinking with the mutual enthusiasm of the Anglophile and an English boozer. We'd got on well then, I recalled and hope the recollection was correct since the pre-Magna Carta conference lay ahead and one needed every tiny seed of friendship to make it flower into a festival.

Art and Paul met Wheeler and Pariser who handed round some good things almost as honied as the conversation. "Wet, isn't it. Yes. It was wet in New York but colder. Nice here. Right. Great, really great. Oh, how was the show at the Carousal? Fine thanks. Very good in spite of the weather."

Pariser said, "You guys are really good considering this festival and wanting to give up your summer vacation." "Well, not at all," said Simon and Garfunkel gazed out of the window at the wet dead palm branches skittering up the boulevards. "Not at all," said Simon again. "It sounds a gas and we've got some ideas."

Great downy warm and wondrous waves of relief


MONTEREY
INTERNATIONAL
POP FESTIVAL
JUNE 16·17·18
MONTEREY COUNTY FAIRGROUNDS, MONTEREY, CALIF.
Ticket Outlets: All Mutual Agencies & Wallich's Stores.

MUSIC LOVE FLOWERS

THE FOLLOWING ARTISTS WILL PERFORM!

FRIDAY NIGHT ✱ JUNE 16 · 9 · 00 PM

ERIC BURDON AND THE ANIMALS
THE ASSOCIATION
BEVERLY
THE PAUPERS
LOU RAWLS
JOHNNY RIVERS
SIMON AND GARFUNKEL

SATURDAY AFTERNOON JUNE 17 · 1·30 PM

BIG BROTHER AND THE HOLDING COMPANY
PAUL BUTTERFIELD BLUES BAND
CANNED HEAT
COUNTRY JOE AND THE FISH
THE ELECTRIC FLAG
HUGH MASEKELA
STEVE MILLER BLUES BAND
QUICKSILVER MESSENGER SERVICE

SATURDAY EVENING JUNE 17 · 8·15 PM

THE BEACH BOYS
BOOKER T AND THE MG'S
THE BYRDS
JEFFERSON AIRPLANE
HUGH MASEKELA
MOBY GRAPE
LAURA NYRO
OTIS REDDING

SUNDAY AFTERNOON JUNE 18 · 1·30 PM.

RAVI SHANKAR

SUNDAY EVENING JUNE 18 · 8·00 PM

THE BLUES PROJECT
THE BUFFALO SPRINGFIELD
GRATEFUL DEAD
THE JIMI HENDRIX EXPERIENCE
THE MAMAS AND THE PAPAS
SCOTT McKENZIE
DIONNE WARWICK
THE WHO

✱ ALL STAR HOUSEBAND ✱

DRUMS - HAL BLAINE
PIANO - LARRY KNECTEL
BASS - JOE OSBORN
GUITAR - AL DASY
VIBES - GARY COLMAN

HORNS
OLLIE MITCHEL JIM HORN
FRED HILL TEDDY EDWARDS.
LOU McREARY
LOU BLACKBURN

THEY MADE THE WORLD RING & SING WITH MUSIC & ELOQUENCE!

curled into the car, blanketing the five of us and Wheeler gripped the wheel in minor triumph. Simon and Garfunkel were so enthused about the show that they had IDEAS!

Up at the house built on the In · an Love Call, Michelle answered the door at the front which was Wheeler and Pariser and me and John went to the back which was Simon and Garfunkel who had wandered, wow and hey what a gas, dig this, man those trees Art. Art stared piercingly here and there along the old-stone path which led to the back.

The tour continued inside the house and out again, beyond the rose arbor through the shrubbery down the steps to a pool fit for Cleopatra and hot enough to steam Satan.

Back in the house on the carpet on which Noel Coward must have camped the lines of "Bitter Sweet" in pre-production demonstration. John said to Paul well here is what I think (which was not what we had thought he thought) and Paul said right. Art nodded and eye-darted first Wheeler and then Pariser at speed but in time for me to focus a return beam which, alas, was not nearly sharp or quick enough to be effective.

In a moment of time it was Us and Them. They were the Masters now and they knew it.

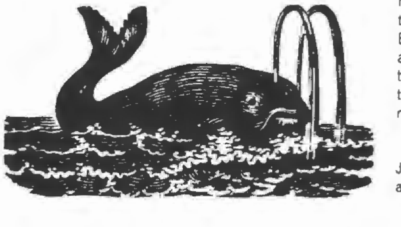
For what John had said he thought and Simon had said right to was that no one would get any money at all for doing the festival and all the profits would go to charity and wouldn't that be great because all the best respected performers in America would want to do something groovy like that without contaminating themselves with money or lies or deceptions or ego-collisions. Just a flower-strewn festival for love.

And for Pariser and Wheeler and me there was no answer to this reasoning because even in a dollar society there is the deep-down-if-you-slice-hard-enough disgust for money and its contagions.

One of us said we would like to know more which was utter rubbish because there it was before us and it was so clean and clear that there was no more except that we were all on festival salary (and also Alan as an investor stood to make a profit of some sort) and how were we going to justify taking money when the performers were doing it for nothing?

Well we never really did explain to this day how it was OK for us on the staff to take money for working in the offices because no one made us (though for a time the guilt was oppressive) explain. I dare say it was assumed we were broke or in debt or something like that. Why else would anyone take money for working for a non-profit organization? Surely only a scoundrel would make a living that way?

Scoundrels or fathers. And since Wheeler and I have seven kids between us we rationalized our salaries that way and we lost no sleep. Alan Pariser, a generous man sacrificed his profits on the altar of goodwill. Next day came the confrontation between the new artists' committee, Ben Shapiro and us. That was a splendid scene. Ben put on a tweed cap of the type worn by Irish trainers on Grand National day and we drove up to the gate of the garden landscaped on "Rosemarie" and entered the house to meet with Phillips, Michelle, Simon, Garfunkel, producers Lou Adler and Terry Melcher, plus a business manager and a lawyer who wish to remain anonymous but whose names are Phil Turetsky and Abe Somer.



Ben explained his position and the committee queried it. The committee stated their views and Ben questioned them. Turetsky talked dollars and Somer talked law. I asked everyone to be quiet and drank wine. Pariser spoke up for Wheeler and Wheeler said good things about Pariser. Simon said "what do you think Art?" and Art nodded. Adler said "Hi Garbo" to his dog who made no reply. After seven hours, dawn peeped over Bel Air and asked whether anything had been settled.

No.

The conversation was the same the next night but somehow everything was settled. No one knew how. Shapiro remained as director answerable to a steering committee formed out of a board of governors—a board which within a week featured the following names: Lou Adler, Donovan, Mick Jagger, Paul McCartney, Jim McGuinn, Terry Melcher, Andrew Oldham, Alan Pariser, Johnny Rivers, John Phillips, Smokey Robinson, Paul Simon, Abraham Somer, and Brian Wilson.

The day after the decisions meeting, Adler and Phillips moved in to the already-opened offices on Sunset Strip and Ben Shapiro examined his other affairs and found that there were movie projects and concerts which were being neglected because of the Festival. He weighed one against the other, decided in favor of the movie products and concerts and resigned the Festival.

The press were told of the "reasons" for his decision. He later explained to the press that he had left "also" because he was not happy with the new "Top Forty" concept of the Festival. The committee made no answering comment.

Pariser, Wheeler and I watched each other carefully the next couple of days. And learned nothing. Could we work with the new people? Oh yes. We could and we did and there was never an office more full of zest.

Entertainers who have starved and become rich are forever haunted by guilt. Phillips and Adler, Simon, Garfunkel, Andrew Oldham of the Stones, McCartney of the Beatles and all the rest were delighted to have found a way of giving something back to the industry. Their motives were unquestionable—they wanted to be generous, to make a gesture. The spirit around them became unbelievably cheerful and the phones began to ring. Every major pop artist in the world was called. Will you work for the Festival? No one said no. A day after the artists' take-over the Mamas and the Papas, the Beach Boys, Simon and Garfunkel, Byrds, The Who, The Associates, Dionne Warwick, Buffalo Springfield had been firmed. Those who had other dates or vacations planned had switched or cancelled them.

The Beatles designed their own advertisement overnight, colored it themselves from their own paintbox and mailed it in. Charlie Watts of the Stones drew cartoons. Oldham wrote a poem. I wrote this. Ralph Gleason, lean, sardonic trench-coated Conscience of San Francisco Rock examined the Festival's structure, approved it and joined up. Bob Shelton, New York's pop Boswell threw in his lot. Leonard Bernstein sent good wishes.

John Phillips learned a new way of life whereby you get up in the morning and go to bed at night. Lou Adler produced an album by night and administrated by day. Andrew Oldham flew in from England and said "get the Who and Jimi Hendrix." "That's funny" we said. "McCartney said so too." "Oh," said Oldham who is his own man. Hendrix and the Who were obtained and we tried for Donovan. He couldn't find a work permit. The Government hid it.

It was cold in the offices and we rented heaters, and drank hot coffee. The mercury soared and we rented coolers and drank iced water. The posters arrived and they were glued on a notice board fronting the strip. The flower children came by night, by stealth and stole them, piece by piece, presumably to make collages to sell to raise money to feed other flower children. Who knows why?

The programme book became not so much a programme, more a pop annual and those record executives who didn't want to spend $1,500 a page on advertising were called and made to feel like lousy snivelling worms. "Give some of the money back to the kids" said the artists and the bosses gave.

The large room housing the art department and the lobby at the Festival offices became a clearing house for the pop music scene. Any afternoon you would find a Byrd flying with a Buffalo, a Gentle Soul whispering to a Raider, a Mama typing a letter to a Miracle, a Beatle talking with a Beach Boy, and more flower children than there are Munchkins in Oz. Never since the Sunset Strip marches had so much hair mingled with so many beards.

It was, in other words, a Scene.

In the middle of it, calm and steadfast, sat Jackie and Julie, secretaries whose attitude to a Beatle is the same as to the man from Sparkletts.

I, I love the colour
ful clothes she wears
and the way the sunlight plays upon her hair
I hear the sound of a gentle word on the wind
that lifts her perfumes through the air.
I'm picking up
Good vibrations
She's giving me exitations
Close my eyes
She is somehow closer now
Softly smile I know
She must be kind
Then I look in her eyes
She goes with me to a blossom world
Refrain:
Oh my my what a sensation (3x)
Gotta keep those lovin' good
Vibrations happening with her.
BEACH BOYS NOW VOTED NO 1 GROUP IN THE WORLD BY THE NEW MUSICAL EXPRESS
are top of the bill in the N.M.E. Spring Concert in London

The bills were filled and the acts were signed and the booths were settled and the seminars organized. The contracts were drawn up and the visas sought, the work permits juggled, the tax structure established, the transportation tested, the accommodations planned... And then. THEN, someone running a motel far off in Monterey returned checks to a teenager who wanted a room so she could attend the Festival. THEN the chief of police learned of a rumour that all the proceeds were to go to "hippies"

THEN the Mayor of Monterey began to worry about her city.

THEN as a matter of urgency, the Festival flew in to the city and told her she shouldn't worry. It would a be OK.

But would it? The Mayor and the Police Chief, the motel owners and a man from "Sing Out—Up wit People," the Sheriff and the Highway Patrol, the Press and the TV teams, the radio stations and the church a mother or two, a lot of fathers, maybe even a concealed lawyer, they all wanted to know.

The beards and the long hair garnished with marvelously expensive suits and richly decorated ties, polished boots and a Rolls Royce (bought for six grand or private funds rather than renting a Mustang, who needs it said Adler offhandedly) came to Monterey and told it like it should be and the people of Monterey saw that it was a real proposition and that it could not harm their city or their children. "Sing Out" agreed with the Mayor that the Festival people were on the right line. The Chief of Police agreed with the Sheriff that it was manageable. One anxious mother was not convinced, but the Press were and local paper headlines said the Monterey Pop Festival was ON.

Well it's three weeks away as I write and it's on or over as you read so you have the advantage over me. Has it worked? Is it a good Festival?

Adler will return to nocturnal living, John and Michelle will take a vacation. Wheeler grew a few grey hairs and Pariser grew up a little. I grew older (and also a few new enemies) Cass had her baby. David Crosby grew a Zhivago moustache, and Thank you, for listening and buying and being here.

Where Did When What

By Paul Jay Robbins

In the Spring of 1965, the Byrds took to the air. Their launching pad was the Sunset Strip and their hymn sounded from the total collective consciousness of a new breed of people. The Strip, so long a tinsel turkey, had become a flaming phoenix and the light was seen around the world.

The Beatles had developed the sound two years earlier and, twixt them and the Byrds, a slim coven of significant groups had appeared—but the Byrdcall of liberated love was the magic chant which drew us. It has gone far from them and there, but those days and nights in 1965 were both crucible and catalyst for what followed; and *who.*

People with proud and distinctive clothing began turning up in awesome numbers, men with long hair and gentle eyes, women with flowers and finery. No longer along and uptight, they unfurled their winged potentials with joy and directness. The wings got burned sometimes, but the music always soothed and incited. We strolled the Strip as though it were the hallway of our common apartment house. We grew, our music grew; our elusive anthem delighted and inspired us. We became more certain and adventurous, so did Rock 'n' Roll; as we sought to include ever more in our lives and act with unity and purity, Rock 'n' Roll embraced and expanded still more.

Us?

Who were these people? They have been labeled Hippies, Mystics, Longhairs, New Youth, Neo-primatives, Heads, Flowerchildren, Artists, Freaks, Students and many more flattering and derogatory names—none of which can fulfill the rich diversity of the people involved. I'll merely call them People.

People exploring and experiencing an actual and ecstatic involvement with all the beautiful bounty of Earth and the shimmering wealth of existence itself. People, aching from the depression of their souls, learning the direct manifestation of soul, its expression and expansion; and our harmony of open Yes, our dedication to freedom and change, was amplified by our music.

Who are these People? Us? It is by and for them that Rock 'n' Roll is dedicated.

Pop music was the unguarded door through which the most creative and lifely messages hurtled past the Establishment. Now the media is a full art form of its own; it does not preach, it merely exists. To hear the ecstatic involvement, the profound compassion, to feel the graceful motion of freedom is message enough. This new music exists in love and freedom—no other art or media does. Yet.

'Where' it started is everywhere; 'How' is a private matter between you and your music. 'Who' started it. 'When'? You start it now; each time. The Festival is forever.

BEACH BOYS PULL OUT !

THE Beach Boys have withdrawn from the Monterey International Pop Festival !

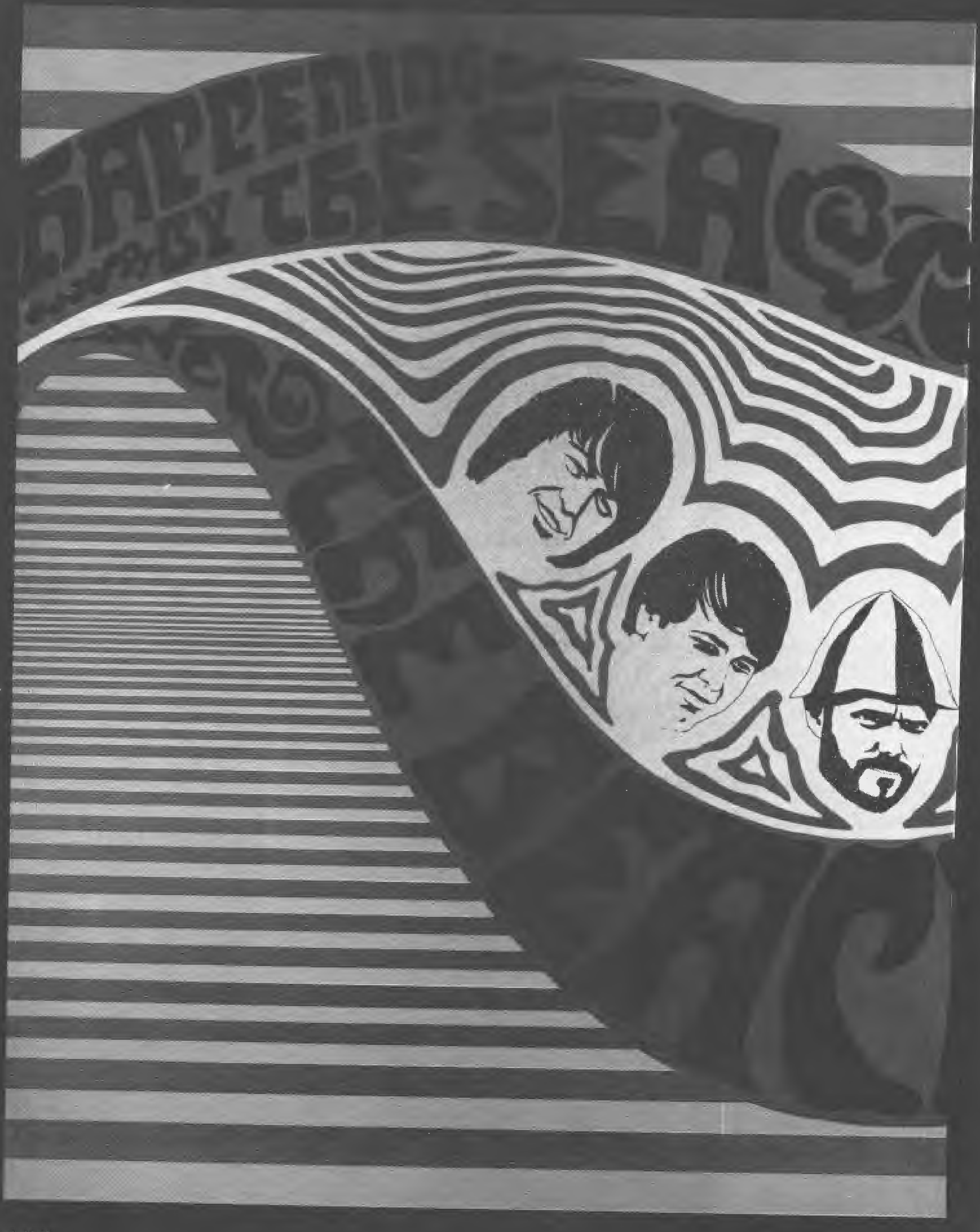
The group, which was to have headlined the Saturday evening programme (which was, by the way, the first concert to be sold out), gave the Pop Festival two reasons for the last minute cancellation: the pressure from their record company for a new single and album has become overwhelming, and Carl Wilson feels that since his trial in regards to the draft will take place on June 20, he would not be able to concentrate fully on giving a good performance.

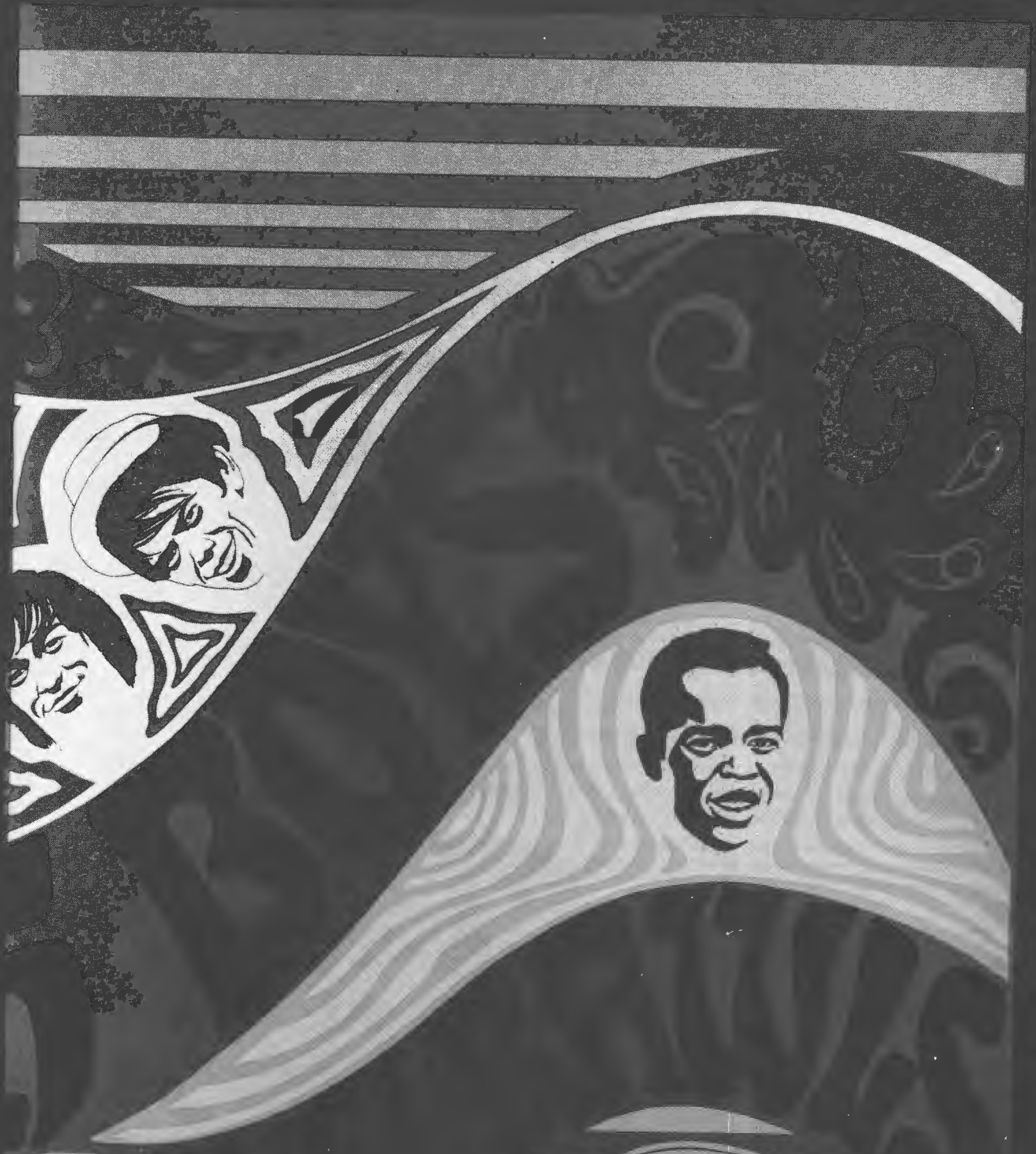
Festival officials accepted the withdrawal with regret and stated that Otis Redding will probably headline the show instead.

★ ★ ★

...Paul Robbins

::: The MONTEREY POP FESTIVAL, contrary to some expectations, has produced nothing but good vibes: no one knows exactly how


HAPPENING
BY THE SEA


Capitol
RECORDS

Brian Wilson

BEACH BOYS TO WAX HAWAII 'SUMMER SPEC'

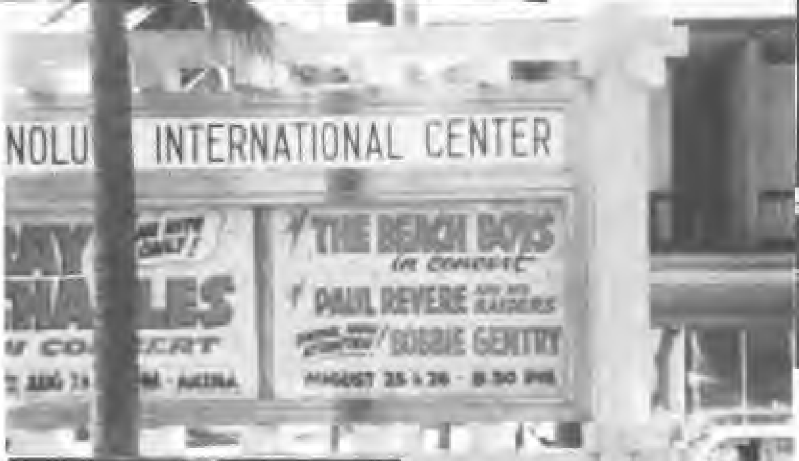
Honolulu, Aug. 22.

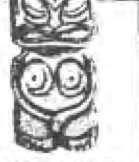
The Beach Boys' "Summer Spectacular" shows in the Honolulu International Centre arena Friday and Saturday (25-26) will be recorded for later release on the group's own label, Brother Records.

Similarly, live performances by the Four Amigos were grooved in the Illikai hotel's Hong Kong Junk nitery for release by Capitol.

Earlier this month, a performance by the Young Rascals in the [illegible]olulu arena was filmed for in-[illegible]on in a projected hour-long [illegible] Thanksgiving Day special. [illegible] will be about

lei'd in
Hawaii


NOLUL INTERNATIONAL CENTER
RAY CHARLES
IN CONCERT
THE BEACH BOYS
in concert
PAUL REVERE AND HIS RAIDERS
BOBBIE GENTRY
AUGUST 25 & 26 - 8:30 PM



SURF GOD

The *Beach Boys* took a holiday in Hawaii.....

With the high standing of the group in 1966, and the strength of their upcoming SMILE LP, The Beach Boys in 1967 didn't feel as if they had missed any boats by not appearing at Monterey...they were in an exclusive league, along with the Beatles, The Rolling Stones and Bob Dylan as the creative leaders of the youth movement in music. When Brian was ready to rehearse and perform with the group, it was to usher in the vangaurd of their new artistic approach. In place of performing at the love-in in Northern California (and being a part of the D.A. Pennebaker produced film of the event), they opted for a locale that was literally a zillion times superior in earthly coolness (and counter-hipness)...HAWAII...and to compliment Brian's special appearance on stage with the group, a film and live album of the event were documented and slated for release. This would have gone down well in the aftermath of SMILE as demand for the world's most artistically advanced group became ever-more increased. There were even rumors at the time that the Beach Boys would indeed follow in the steps of the Beatles and become purely a studio-oriented group!

During the recording of the PET SOUNDS album, Capitol had become impatient with the amount of time Brian was spending on the new project. So, hastily, a "quickie" LP was recorded to spell the long months of potential consumer influx for Beach Boys product... the result being the successful BEACH BOYS PARTY! album. It then became a routine escape valve for Capitol to ensure a "quick" new package to offset the long spell it took for Brian to produce a new studio album. Capitol was ready for the time consumption of the SMILE project, as a new "live" album was already in the works, for release in the interem between PET SOUNDS and SMILE... in fact, after an October 20th session for "Heroes And Villians", Brian hopped on a plane to Ann Arbor, where the Beach Boys were playing a show at the University of Michigan. Brian went with the group, rehearsed them, played on stage for the closing number, and produced the tape. Bruce's comment was simply; "It was great! Brian was along, he was producing it, and it was great!" The tapes were shelved at this time, as they were judged not to be good enough by Brian. On October 27, Brian was back in the studio working on "Heroes And Villians".

Some good times and great recordings had elapsed by the time SMILE was nearing completion in the summer of 1967. Capitol (now finalizing a new contract with the group after litigation) still wanted a live album, so Brian decided to "have another crack at it". David McHary, who attended the friday night show, explains..."The ads in the paper featured a rainbow arch title, and said 'the concert will be a live recording session, so wear flower leis and bring your ukelele!' KPOI deejay Dave Donnely explained in his news column that the invitation for everyone to bring a ukelele was 'Brian's Brainchild'. Brian had imagined the sound of 10,000 ukeleles playing along with the Beach Boys!...at the show, the Beach Boys ran on stage from a ramp, while Brian leaped onto the stage in a single bound, landing flat-footed in a Tarzan-like stance...the crowd went bananas! Brian introduced the first song as 'an instrumental I just wrote' (which I have not heard since)...Brian played on the instrumental, moving and grooving with his bass like I'd never seen him before (or since). He seemed really enthusiastic about being there, very animated and 'into' the crowd, responding to them, almost 'cheerleading', throwing flower leis into the audience. 'Good Vibrations' and 'Heroes And Villians' were both excellent,...very true to the studio versions. They also played a different version of "Gettin' Hungry' without the silent breaks. I thought it was a great concert, overall, and perhaps the best that I'd ever seen the Beach Boys perform (and I've seen them quite a few times over the years). It was a special, magical night, with electricity in the air."

leid in Hawaii

:FISH GOD

In an era of flourescent psychedelic colours, The Beach Boys couldn't have picked a more natural-ly colourful atmosphere as a setting for the surroundings of their live album scenario... "Hawaii is truly the land of the endless summer", to quote Bruce Brown from his masterpeice film of that year. The trip and concert were filmed for historical purposes and potentially as a promotional media short film...one can see in the oceanic tropical ambience of these photos that you couldn't have picked a more ideal place for The Beach Boys to make the statement of a live performance movie and album in 1967. As someone who lived in Hawaii for a brief period, I can tell you that there are no more beautiful colours than can be seen in the Sandwich Islands...one only has to snorkel in Hanauma Bay to see the purity of bouyant colours in the patterns on the fish there. The ocean itself is a unique shade of light blue depth. Without a doubt, the fact that it rains (for about a half an hour) each day keeps everything fresh, most beautifully the abundant floral luminence that springs from every corner of natural brilliance inherent in these islands...very few tourists ever really get to absorb the best things about Hawaii, but let me just say that there was never a more perfect place for the Beach Boys to represent themselves from in the Summer of Love. With Waiamea at peace and the pipeline continually pounding on the corals, the Beach Boys landed at the Honolulu International Center on August 24, 1967 to record their live LP/Movie "Lei'd in Hawaii". Once again, they were rehearsed and produced by Brian Wilson, who was completely involved in the performance this time. They played a special set, featuring songs that reflected their musical advancements...some highlights..."Heroes and Villians", "Sloop John B.", "Help Me Rhonda", "California Girls", "Good Vibrations", "God Only Knows", "Surfer Girl" and Alex Chilton's "The Letter"...The Beach Boys had matured powerfully... (tell me a set like this wouldn't have been raved about at Monterey!) Whatever the case, it was cool in Hawaii, and from obvious highlights in the film, the group had a great time absorbing the environment. In the movie "The Beach Boys: An American Band", they can be seen enjoying the seven sacred pools, motorcycle trips in them light green mountains, and a free-frolicking run in the tall grass, with beautiful unpretentious girls. This wasn't a mystery tour or a bearded political turn-about...tell me where you'd rather have been...obviously, The Beach Boys knew where it was at! Capitol Records received the tapes on September 11, 1967. Brian (deliberately) returned to work on "Cool Cool Water". SMILE hasn't been released to this day, and "Lei'd in Hawaii" (save for the superb footage in the "American Band" film) has pretty much been forgotten amidst the rubble. However, these photographs, like a sailors tatoo of bravado, seem to say... at least we had that time...

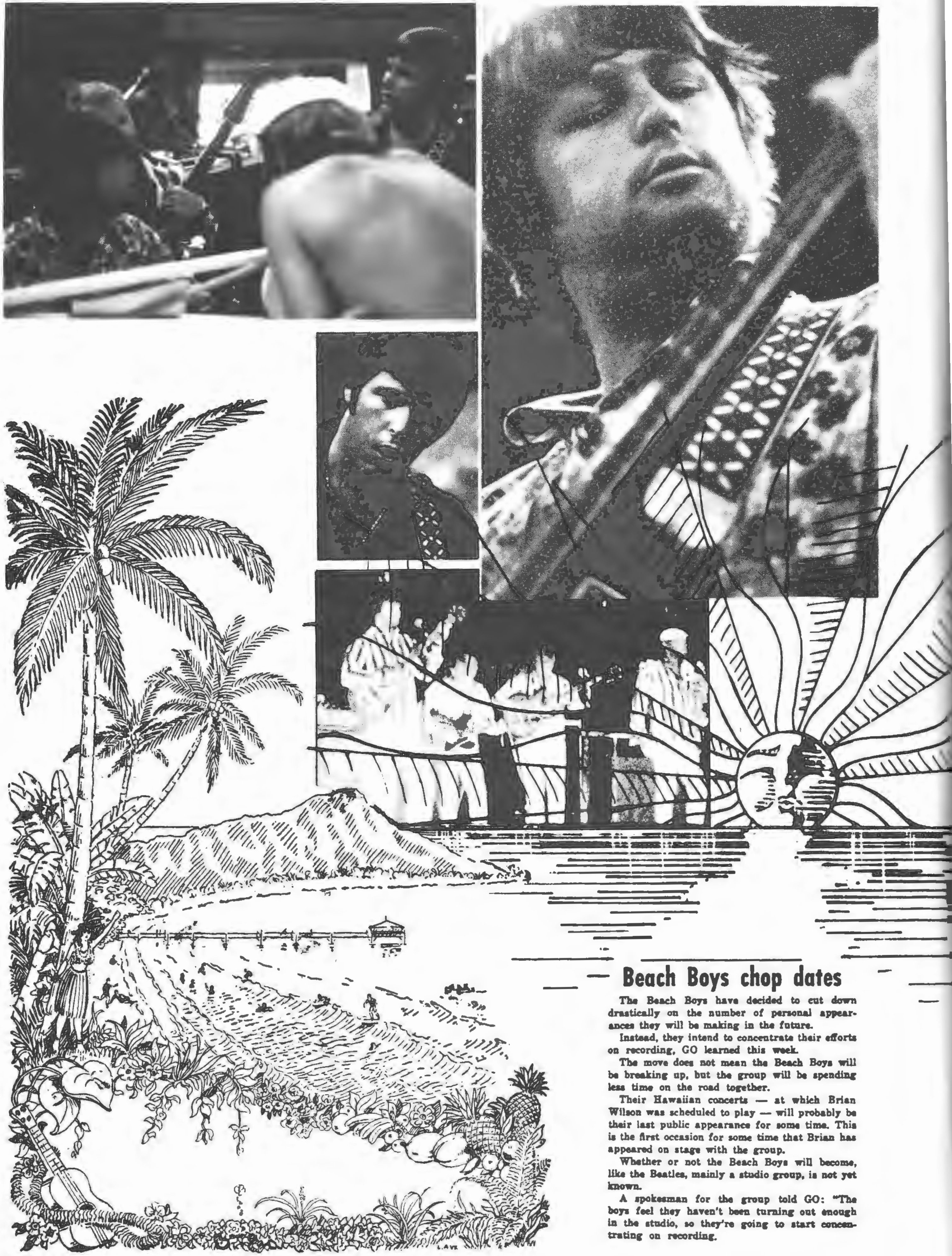
Brian Wilson goes 'live' with the Beach Boys

BRIAN WILSON — the power behind the Beach Boys — will play with the group again this month! But his return to active performance is for one show only — at a concert in Hawaii on August 25. This will be his first appearance with the group after being a non-playing member for 2½ years.

Brian Johnston, who took over from Wilson in the Beach Boys and is currently on a promotional visit to Britain, told the NME: "This is definitely a one-shot appearance by Brian. I was invited to take part in the Hawaii concert, but I shall not do so. However, I'll be playing with the group throughout its U.S. tour beginning next month."

The Beach Boys have now completed their next LP "Smile," which will be the first album to be released on their newly-formed Brother label. The LP is expected to be issued here on Capitol next month.

WAR GOD



Beach Boys chop dates

The Beach Boys have decided to cut down drastically on the number of personal appearances they will be making in the future.

Instead, they intend to concentrate their efforts on recording, GO learned this week.

The move does not mean the Beach Boys will be breaking up, but the group will be spending less time on the road together.

Their Hawaiian concerts — at which Brian Wilson was scheduled to play — will probably be their last public appearance for some time. This is the first occasion for some time that Brian has appeared on stage with the group.

Whether or not the Beach Boys will become, like the Beatles, mainly a studio group, is not yet known.

A spokesman for the group told GO: "The boys feel they haven't been turning out enough in the studio, so they're going to start concentrating on recording.

BEACH BOYS SCIENCE FICTION DEPT. Prt.1

.....recently unearthed in the tape vaults of celebrated collector (and notorious liar) Marty Taber, the following interview didn't take place in January of 1968, a scant 30 days after the official release of SMILE.....

SMILE-FICTION

MT: Brian, it's an honour to be sitting down with you for this interview, especially in view of SMILE having just been released. After all these months of waiting, Waiting, WAITING, it is so great that SMILE has finally come out.

BW: I figured it had to come out; after all, it's already 1968. Can you imagine how wacked out all you fans would be if I waited another 20 years?

MT: It must be disappointing to see how poorly SMILE has been selling. I understand that Capitol shipped over a million copies, but most are being sent back due to poor sales...

BW: As the saying goes, the SMILE that you send out returns to you.

MT: What was Mike Love's reaction to your releasing SMILE?

BW: Well, last I knew, Mike was in a mental institution somewhere in the midwest. The only thing he can say is "over and over the crow cries uncover the cornfield."

MT: Has there been any reaction from the Beatles?

BW: I understand John Lennon said that, even though the Beatles are still more popular than Jesus, he thinks SMILE is better than sex with Yoko. I still can't figure out if that's a compliment, though.

MT: Are you having any after effects from all the months of work on SMILE?

BW: I still have this uncontrollable urge to burn tapes. And I don't know what I'm going to do with 300 firehats. But that's about it. But I was thinkin' the other day-you know all those fires in L.A. when I was doing FIRE? Well, what if I would've been doing COOL COOL WATER and then it like, you know- RAINED? I mean, would I have flushed the tapes down the john instead of burning them? GOOD VIBRATIONS and earthquakes- can you picture me trying to shake the tapes into destruction? ...and what about DO YOU LIKE WORMS?

MT: You mean..., what if Mike showed up the next day?

BW: Exactly.

MT: Thanks for your time, Brian, and good luck.

van dyke parks

High on a hilltop overlooking Hollywood Hills is Van Dyke Parks. From the garden of his two-story frame house, he has a breathtaking 360-degree view of the countryside. Van Dyke, who has written and arranged for the Beach Boys among others, is now performing his songs himself. His own complex and pleasing album, *Song Cycle*, reportedly cost more than $30,000 in studio time alone.

Brian Wilson's

Do the Beach Boys rely too much on sound genius Brian?

ALAN WALSH finds out...

ARE the five touring Beach Boys merely puppets of sound genius Brian Wilson?

The question is prompted by the vast blast of publicity which has proclaimed Wilson as the complete architect of the Beach Boys recorded sound. Are they just the instruments which BW uses to paint his pop pictures in sound — like the marvellous moods of "Good Vibrations" and the precedent-setting "Pet Sounds" album?

The five touring Beach Boys (minus BW who stayed at home in California to dream up more surrealistic sounds) arrived in Britain from Stockholm on Sunday afternoon.

"No, we are not just Brian's puppets," said BW's brother Carl, who plays lead guitar and is the occasional lead singer for the group. "Brian plays the major creative role in the production of our music, but everyone in the group contributes something to the finished product. It's not like an orchestra translating the wishes of the conductor. We all have a part to play in the production of the records.

"Brian works out the basic arangement before we ever go into the studio. We run through it a few times and there are often suggestions made about changes or improvements. Everybody contributes ideas. We all give something, although I agree that Brian contributes the major part."

Carl didn't think that Brian would ever rejoin the group as an active, touring singer. "I can't see that ever happening now," he said. "He's writing and creating all the time now. You only have to look at him sometimes to see that he's got something going' inside him."

Did Carl think that the time spent by the Beach Boys—and the Beatles—on retakes, new arrangements, sheer hard work, was setting a trend in the pop record world?

"It's not a trend. If you spend that amount of time in a studio, the end product has to be something special. We work hard to produce an end product of a high standard. It takes us a long time. If other people can do it in a short time, that's fine. But a lot of people aren't doing this. They aren't prepared to go into a studio and work. And it shows. You can tell from their albums which artists are really working on their records."

Carl felt strongly that criticisms of the group for not producing a "studio sound" on stage were unjustified.

"It's idiotic to get hung up not being able to reproduce the sound. We know we can't and I think it's wrong for people to expect us to."

How do the group's voices stand up to a long tour such as the one they are on at the moment?

"Pretty well, although you have to watch it a bit. Travelling is the worst thing. For example, we come off stage pretty hot and if we have to travel straight off somewhere, there's danger of catching colds, particularly if the weather's very cold. But the voices get plenty of exercise on stage and we rest them at other times. So it works out all right."

The Beach Boys have progressed tremendously over the past few years. What of their future—how did Carl see them progressing over the next two or three years?

"We have to broaden ourselves musically. How? Well, we have a few ideas about increasing our musical scope. But they are still tentative and we can't say too much about them at the moment."

Looks as though the Beach Boys' vibrations are going to be very good for quite some time to come.

BEACH BOYS fly in for a hot tour—and this is why there's no new single to launch it . . .

DEREK TAYLOR reporting from Hollywood as the Big Tour hits Britain

BEACH BOYS WEEK IN BRITAIN! Out of a sleek, silver jet at London Airport come Igor Horoshevsky, Frank St Peters, Jim Carther and Richard Thompson—plus the five better-known Beach Boys. . . .

Who, then, are Igor and Co.? A fair question. Igor is up there in huge letters on the side of the Beach Boys' aircraft. "The Beach Boys and Igor," says the sign, without explanation or apology.

The answer is the fine big band the group promised last time they came to Britain.

Frank plays saxophone, flute and clarinet; Chick plays flute and sax; Richard dabbles in flugelhorn, harpischord, flute, organ, saxophone and clarinet.

And who's this Horoshevsky cat? He plays cello. And he will steer the band on a path of rich, red music across the nation and set these isles once again vibrating good and strong to the Beach Boys.

It will be fine music this tour. It wasn't at all bad last November, either, when the Beach Boys' potential new LP "Dumb Angel" was about to become "Smile" far away in the Beverly Hills at Brian Wilson's piano set grandly in the sandbox in the drawing room.

So why, people may be asking, has the genius Wilson not offered us a new single since "Good Vibrations?" Where, too, is the album? It's a long story . . .

Last November, as the Beach Boys toured Britain, Wilson had NEARLY completed "Heroes And Villains," scheduled as their follow-up single.

The rest of the "Smile" LP songs lay in dry dock, in varying stages of completion. And when the Carl, Dennis, Al, Mike and Bruce—full of pubs, laden with the Portobello Road, wreathed in holiday smiles and British pop-battle honours—inhaled again the sun-sealed smog of their home-Golden State, the final construction work began.

BUT ALAS . . .

Brian Wilson began to stare at the glittering ships of tape and as the day of the launch became nearer than a date on the never-never calendar, he gazed at his plans and he turned his mind's ear inwards and the longer he stared and the more he heard, the clearer it became that he was now in his jet age, building steamships.

Which couldn't be right.

In truth, every beautifully designed, finely-wrought inspirationally-welded piece of music made these last months by Brian and his Beach Boy craftsmen has been SCRAPPED.

Not destroyed, but scrapped. For what Wilson seals in a can and destroys is scrapped.

As an average fan of the Beach Boys, I think it is bitterly disappointing. But it isn't as if one is bereft of the group's essential spirit—there are 14 albums, many of them incredibly pure and full of life and lovely.

One is, however, deprived of renewal. It is like waiting for an heir when the pregnancy is total. It has to come. Has to.

What, then? I don't know. The Beach Boys don't know. Brian Wilson, God grant him peace of mind . . . he doesn't know.

He is waiting with his nearest Mike and Al and Bruce and his dearest Carl and Dennis. And if it is difficult for them, it is absolutely unbearable for Brian.

It has to come. New single, new album.

Until it does, I trust we can all be patient and enjoy the substance of the Beach Boy family which is still young and new, and continually justifying its place in an exclusive pop hierarchy which has never admitted charlatans or pretenders.

"THE BEACH BOYS AND IGOR" are flying.

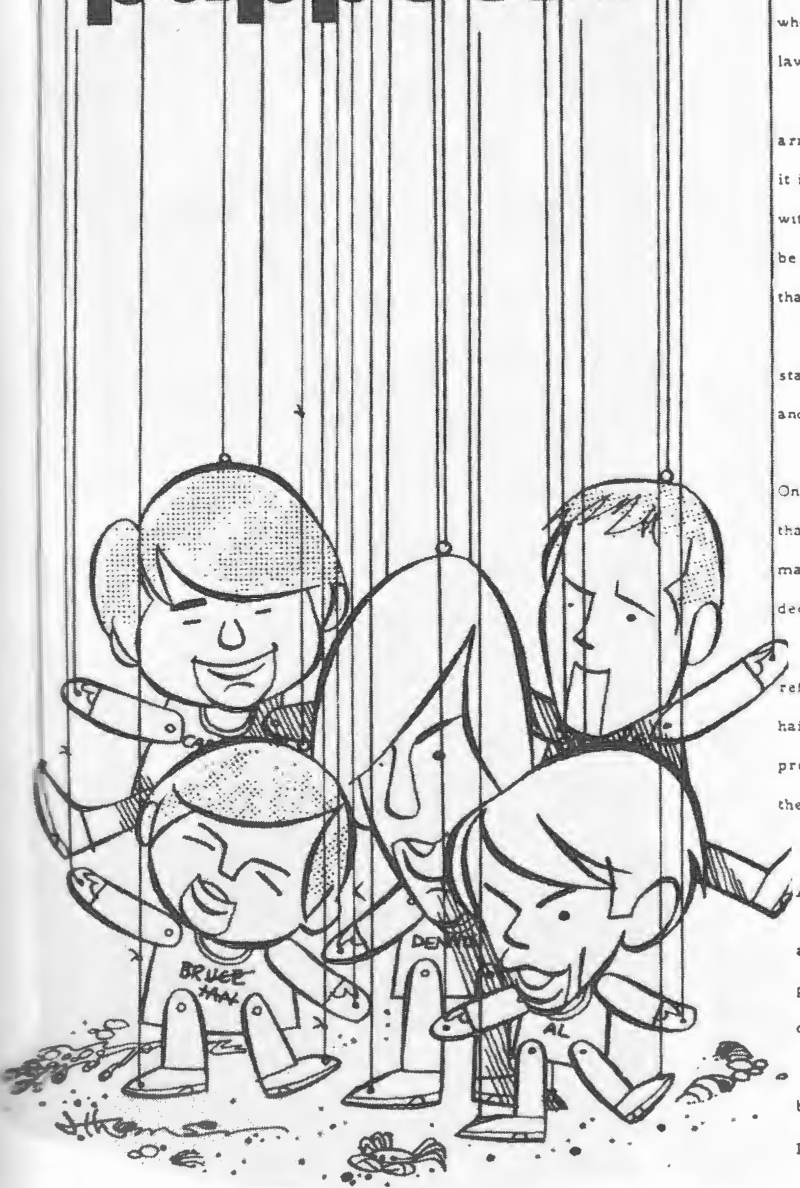
Smitch off the lights, turn on "Pet Sounds," and you know that there are in the Beach Boys and Brian Wilson some eclectic, elegant, ethereal elements which transcend the transitory Top 30, and which makes nonsense of "now music."

- The Beach boys are with you now.
- For now they are yours.
- Enjoy them.
- That is why they came.

Disc and Music Echo—May 6, 1967

This press release was ahead of it's time, as it coincides with the bastard release date of "Then I Kissed Her"...

puppets?



A BEACH BOY AND THE DRAFT........................BY DEREK TAYLOR

Carl Wilson of the Beach Boys is a religious conscientious objector who believes in God and holds the view that the taking of life is against God's laws and against all moral standards.

Although he is presently required to submit for induction into the armed forces, it is his right under the Constitution to state his position and it is his right as a citizen to defend that position in a court of law. It is within the power of the courts to pass judgment on what the courts believe to be the validity of his views and eventually, Carl Wilson will have to submit to that judgment.

For the time being, however, Carl Wilson is a free citizen without any stain on his character, without any police record, without any evidence of guile and he is, also, not without considerable inner courage.

Until June 20 he is totally at liberty to wander the world as he pleases. On June 20 he is to appear in Federal Court in Los Angeles to explain how it is that his belief in God disbars him from placing himself in a position where he may be required to kill another human spirit in a war which has not yet been declared.

There have been countless stories in the press and on TV and radio referring to Wilson's "arrest by the FBI", to his "draft dodging", to his "long-hair" and "chubbiness". The last two references are presumably designed to present a picture of some epicene sloth with no guts and as they are emotional, they probably need no rebuttal.

However, it is important to point out that Carl Wilson has never been

A Beach Boy and the Draft Page 2.

arrested and far from attempting to "dodge" the draft, he has perfectly properly presented himself to the authorities at every stage since he became of draft age.

It is not easy being a serviceman. It is not easy to risk one's life in battle. It is not easy, either, to stand up and say, loud enough for 190,000,000 people to hear; "I believe in God. I will not serve."

Until June 20 then, please may we have what Aretha Franklin calls a little r-e-s-p-e-c-t?

From: Derek Taylor - 8428 Sunset Boulevard, Los Angeles, California 90069
May 10, 1967 Telephone: 656-1440

'HEROES' OUT AND CARL NON-COM

"HEROES AND VILLAINS," the disc that kept the Beach Boys in the recording studios for more than six months, is issued !

The celestial harmonies of the group flooded the local airways last Thursday, along with the Beatles' single—both are being beaten by requests for the newest Monkee single, "Pleasant Valley Sunday"/"Words."

"Heroes And Villains" is similar to the million-selling "Good Vibrations" in that there are again several different tracks spliced together. The voices are used so imaginatively that at times it is difficult to decide whether Brian is using a new instrument or if he has found a new way to record Dennis and Al humming !

The new uses of the familiar Beach Boys harmonies range from barber shop quartet style to church choir and operatic chorus. The disc will not be so widely praised as "Vibrations," but it is nonetheless worth the wait.

CARL WILSON'S lawyers kept him out of the Army and we're all hoping they'll shortly make an announcement regarding the group's future plans. (Writes June Harris).

Carl himself has said that he will accept a non-combatant military job (he's very much against war) and it is understood that Brian Wilson is involved in another legal battle with Capitol regarding the release of "Smile," which is still being completed.

Meanwhile, Capitol's other group, the Beatles, with "Sgt. Pepper," could well meet the success of their first American album. To date

NEW MUSICAL EXPRESS *
July 15, 1967

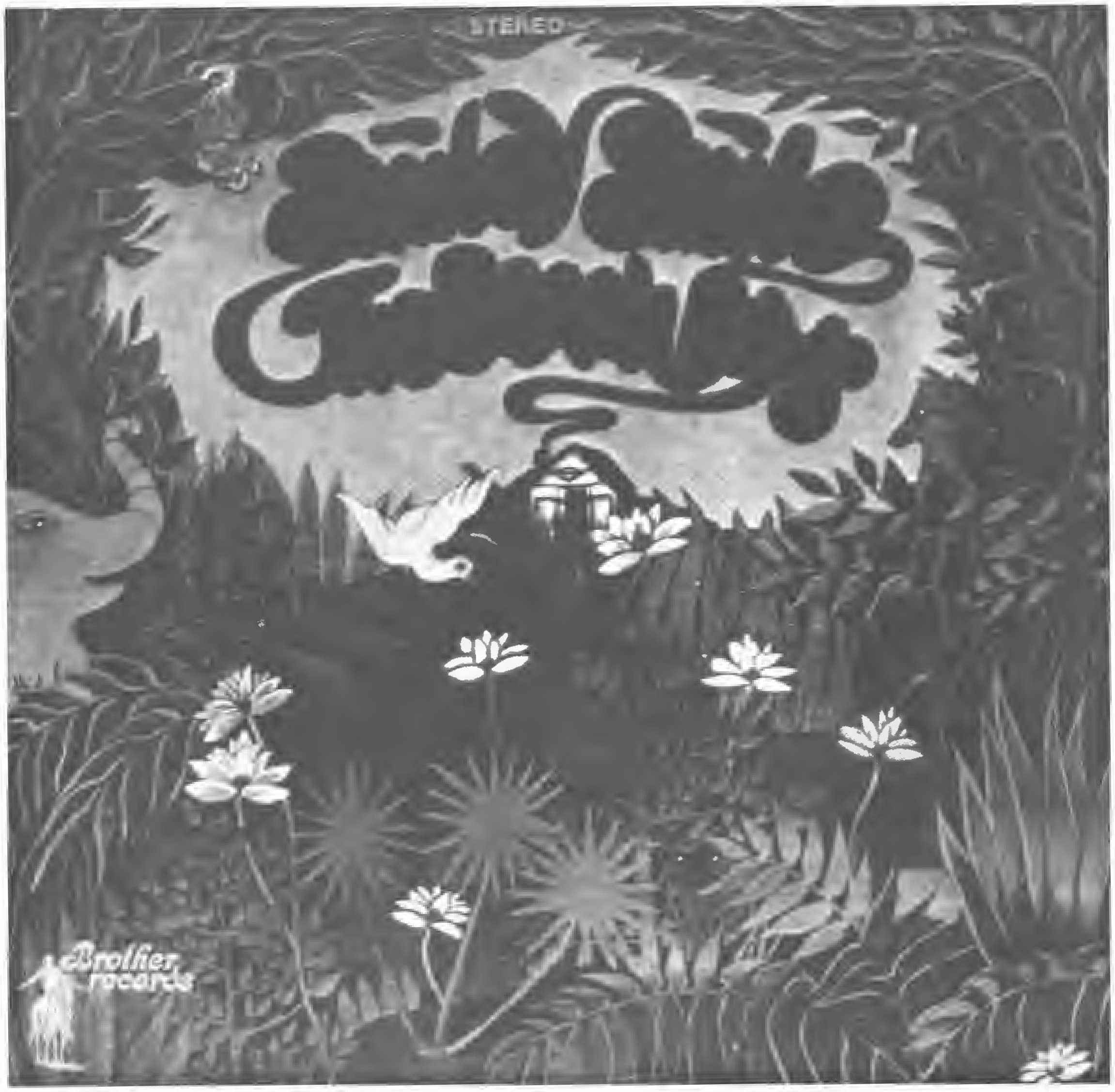
...while this press release shows signs of life for the 10 song SMILE album (Capitol ST-002, see Brad Elliot article). Capitol-E.M.I. had been digging a grave for a certain sucsess.

::: Good news: CARL WILSON has been cleared of draft-dodging charges against him; he still has not achieved the C.O. status he deserves, however.

BEACH BOYS' "SMILE" LP OUT AT LAST

It's been a long time between albums for the Beach Boys, but Capitol has rush-released their long-awaited **Smiley Smile** LP via Brother Records. The title, suggested by Barry Turnbull, reflects the album's happy concept; it is taken from the Indian aphorism, "The smile that you send out returns to you." Among the record's 11 songs are the hit single, "Heroes and Villains," and the fantastic all-time classic, "Good Vibrations." HULLABALOO strongly recommends **Smiley Smile.**

Why Not Put Out A Smile?



Now Available At:

The Beach Boys Have

MONTGOMERY WARD

...many of the radio-oriented items in "The Dumb Angel Gazzette" come to us courtesy... Bill Earl maintains one of the largest collections of western hemisphere Radio memoribilia in the world...yes, that means Boss 30 surveys, station information, KRLA BEAT and Disc Jockey itinerarys. Be sure to contact Bill if you need information or would like to trade ....

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CONSULTANT
RESEARCH ARCHIVES
633 NORTH TAYLOR AVENUE
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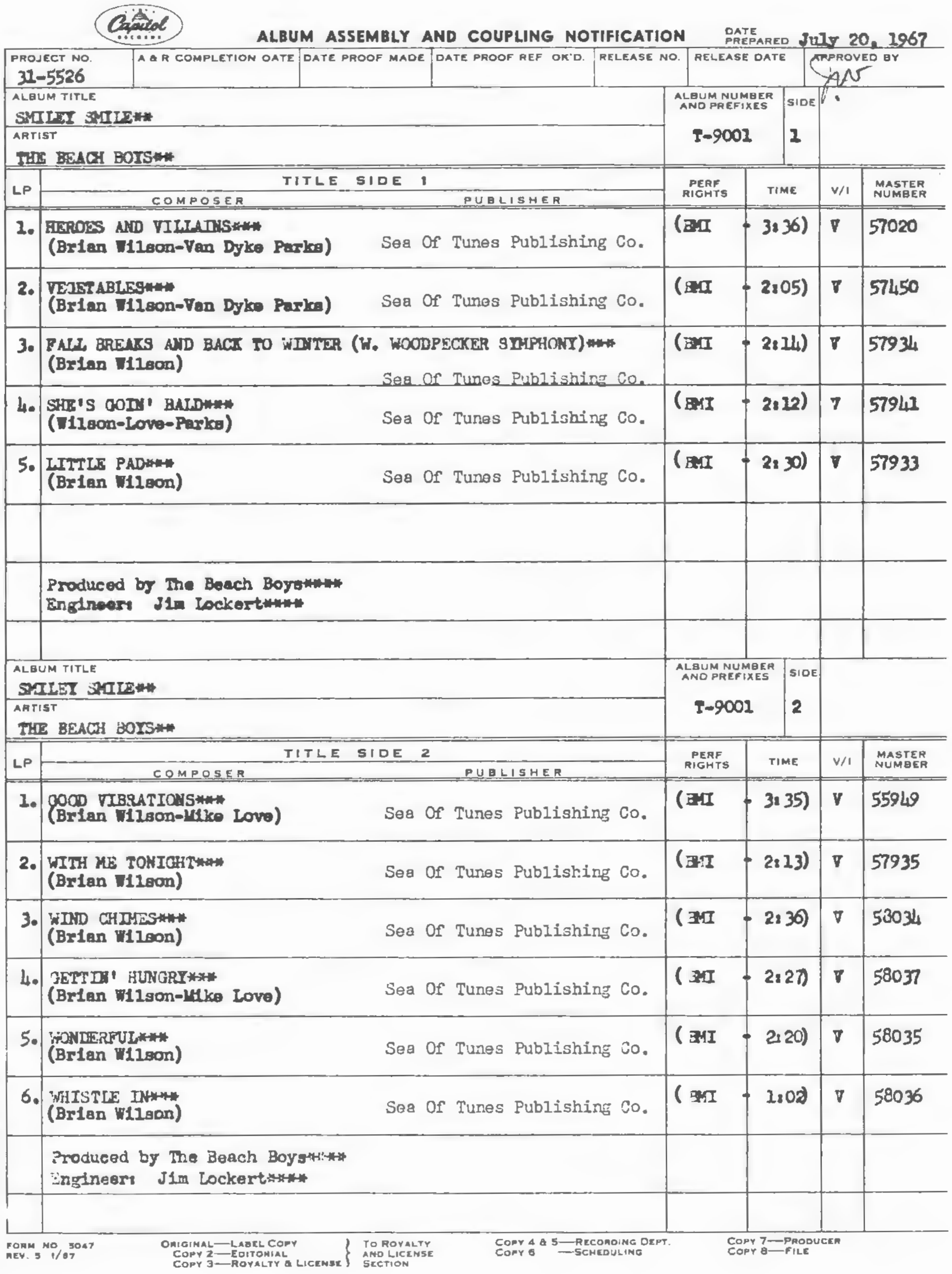


Capitol

ALBUM ASSEMBLY AND COUPLING NOTIFICATION

DATE PREPARED July 20, 1967

PROJECT NO.	A & R COMPLETION DATE	DATE PROOF MADE	DATE PROOF REF OK'D.	RELEASE NO.	RELEASE DATE	APPROVED BY
31-5526						JW

ALBUM TITLE SMILEY SMILE**

ARTIST THE BEACH BOYS**

ALBUM NUMBER AND PREFIXES T-9001

SIDE 1

LP	TITLE SIDE 1 COMPOSER	PUBLISHER	PERF RIGHTS	TIME	V/I	MASTER NUMBER
1.	HEROES AND VILLAINS*** (Brian Wilson-Van Dyke Parks)	Sea Of Tunes Publishing Co.	(BMI	3:36)	V	57020
2.	VEGETABLES*** (Brian Wilson-Van Dyke Parks)	Sea Of Tunes Publishing Co.	(BMI	2:05)	V	57450
3.	FALL BREAKS AND BACK TO WINTER (W. WOODPECKER SYMPHONY)*** (Brian Wilson)	Sea Of Tunes Publishing Co.	(BMI	2:14)	V	57934
4.	SHE'S GOIN' BALD*** (Wilson-Love-Parks)	Sea Of Tunes Publishing Co.	(BMI	2:12)	V	57941
5.	LITTLE PAD*** (Brian Wilson)	Sea Of Tunes Publishing Co.	(BMI	2:30)	V	57933
	Produced by The Beach Boys**** Engineer: Jim Lockert****					

ALBUM TITLE SMILEY SMILE**

ARTIST THE BEACH BOYS**

ALBUM NUMBER AND PREFIXES T-9001

SIDE 2

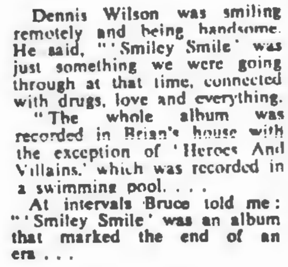
LP	TITLE SIDE 2 COMPOSER	PUBLISHER	PERF RIGHTS	TIME	V/I	MASTER NUMBER
1.	GOOD VIBRATIONS*** (Brian Wilson-Mike Love)	Sea Of Tunes Publishing Co.	(BMI	3:35)	V	55949
2.	WITH ME TONIGHT*** (Brian Wilson)	Sea Of Tunes Publishing Co.	(BMI	2:13)	V	57935
3.	WIND CHIMES*** (Brian Wilson)	Sea Of Tunes Publishing Co.	(BMI	2:36)	V	58034
4.	GETTIN' HUNGRY*** (Brian Wilson-Mike Love)	Sea Of Tunes Publishing Co.	(BMI	2:27)	V	58037
5.	WONDERFUL*** (Brian Wilson)	Sea Of Tunes Publishing Co.	(BMI	2:20)	V	58035
6.	WHISTLE IN*** (Brian Wilson)	Sea Of Tunes Publishing Co.	(BMI	1:02)	V	58036
	Produced by The Beach Boys**** Engineer: Jim Lockert****					

FORM NO. 5047
REV. 5 1/67

ORIGINAL—LABEL COPY
COPY 2—EDITORIAL
COPY 3—ROYALTY & LICENSE
} TO ROYALTY AND LICENSE SECTION

COPY 4 & 5—RECORDING DEPT.
COPY 6 —SCHEDULING

COPY 7—PRODUCER
COPY 8—FILE

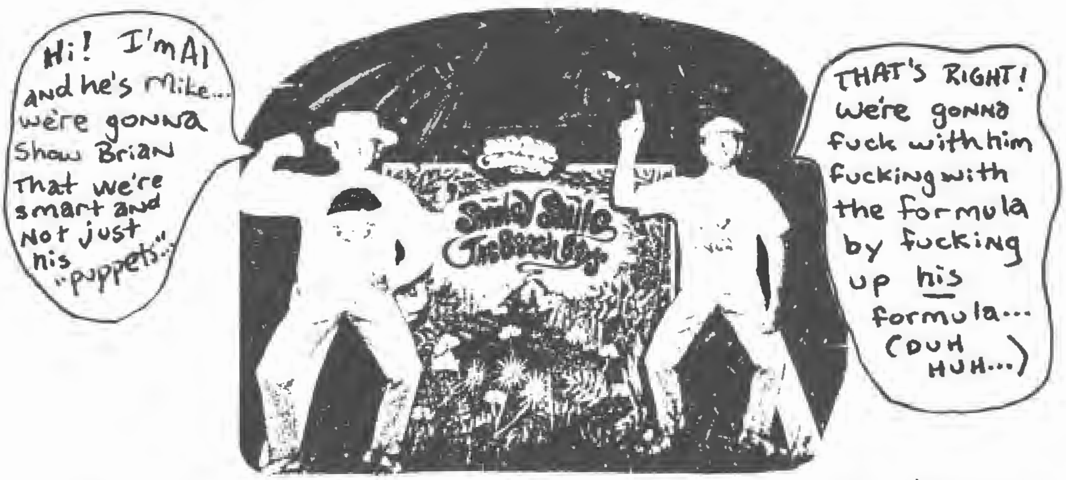


Dennis Wilson was smiling remotely and being handsome. He said, "'Smiley Smile' was just something we were going through at that time, connected with drugs, love and everything.

"The whole album was recorded in Brian's house with the exception of 'Heroes And Villains,' which was recorded in a swimming pool. . . .

At intervals Bruce told me: "'Smiley Smile' was an album that marked the end of an era . . .

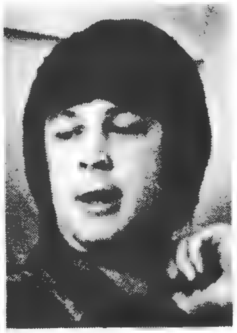
MAKE SURE YOU KNOW THE DIFFERENCE:



Hi! I'm Al and he's Mike... we're gonna Show Brian That we're smart and Not just his "puppets."
THAT'S RIGHT! we're gonna fuck with him fucking with the formula by fucking up his formula... (DUH HUH...)
Smiley Smile
The Beach Boys

between playin' with dope.... and just plain dopes!

.........*Brian Wilson* wanted to produce a perfect album with the *Beach Boys*. Anyone who was fortunate enough to have heard "The Elements," "Surf's Up," "The Barnyard Suite," or any of the others, reported that "Smile" was going to be a monumental album. But Brian was so obsessed with perfection that he kept re-recording everything. When a building across the street from the studio where he recorded a piece titled "Fire" (with the musicians wearing red plastic fireman hats) burned down, he eliminated it from the album. Someone stole a tape Brian had recorded in a Hollywood recording studio, so he had a studio built in his home. With the exception of the hit singles, "Good Vibrations" and "Heroes And Villains," all of the recent "Smiley Smile" album was recorded there in two weeks. It's very beautiful and subtle, but it's a shame we won't be able to hear the music that Brian withheld......



BRIAN

...Early 1967, I had planned to make an album entitled SMILE. I was working with a guy named Van Dyke Parks, who was collabarating with me on the tunes, and in the process, we came up with a song called "Surf's Up", and I performed that with just a piano on a documentary show made on rock music. The song "Surf's Up" that I sang on that documentary never came out on an album, and it was supposed to come out on the SMILE album, and that and a couple of other songs were junked... because...(I don't know why)...for some reason didn't want to put them on the album...and the group nearly broke up, actually split up for good after that...

BRIAN WILSON, 1968

IS THIS THE END?

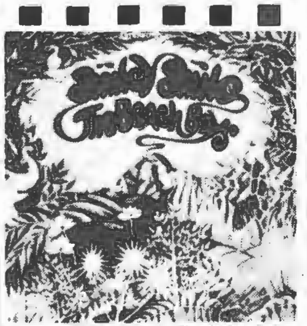
THE BEACH BOYS

Brian - with it / Beach Boys - out of it!

...Pictorial music hit the streets in a big way during 1967. The Beach Boys had, for the first time, rebuked their continually one-step-ahead leader Brian from releasing his lyrical-pictorial suite of water sounds, fire music and other feels designed to aurally visualize. The result? A little band from England came along and waxed such musical visions on vinyl, and put together the futures most sucsessful-selling album oriented career on something Brian had been doing in the first place...pictorial music. This group, Pink Floyd, would stroll into the Abbey Road studio to record their stuff when the Beatles had wrapped up recording some "pepper" for the day (talk about "vibes") ...Syd Barret and Brian Wilson had musical imaginations that greatly paralelled during this time. Although Brian was more organized (yeh...beleive it or not, some were flippin' more than you could imagine), because of pure bad business (and resistance from a certain Beach Boy), Brian's stuff did not cme out. Syd's did.

As defined in the Beatles 45 review below, the English connotation of "Acid Rock" meant something worlds away from the American mis-understanding of the term. The properties of sound itself have enough power to do strange things to your body (take an audio class if you don't think so...) and Pink Floyd, The Beatles and Brian Wilson knew how to obtain the subtle delicacy to move you into their "trip". Play "Cabinessence" very loud and you can "feel" what I mean, (in many strange ways), as the bass vibrates the property! Absorb the organ intro to "See Emily Play" and get those weird vibes, or the entire "Candy and the Current Bun", with "wild" hushed vocals, and get the message...

The question has often been raised, "would the public understand Brian's new music?" (In 1967, are they KIDDING?!?!) The coincidental juxtaposition of these two LP's arbitrarily tossed together in a Hit Parader review column proves further that the group's denial of Brian's sense for public desire was indeed thē stifling point for The Beach Boys as a top selling, viable artistic group in the years to come (...yes, even today it's hopeless...) SMILE would not haved been dwarved, even by Pink Floyd's best music of all time (take your pick, I prefer the Syd Barret era...) Although The Beach Boys did not "break up", and did manage to record a few truly superb albums since 1966, an irreprable rift between Brian and the group ensued, and the momentum of their superior career had ceased. In just about every sense of the word...yeh...it was "the end".



SMILEY SMILE, the Beach Boys long-long-long-awaited album, has at last been released, minus many of the incredible tracks like "The Elements" and "Surf's Up" that had made it a legend in the music business. All that's left is a collection of deft, cute vocal exercises with probably more a cappella harmony on any album since the fall of the singing group era in the late 1950's. There's the brilliant "Good Vibrations," the complex "Heroes & Villains" and "Gettin' Hungry," the little single that couldn't. "Vegetables" has a nutty jug-band humor, "She's Goin' Bald" sounds like a fun session in the recording studio and "Fall Breaks And Back To Winter (W. Woodpecker Symphony)" turns voices into orchestral instruments. We still like "Pet Sounds" better. (BROTHER RECORDS ST-9001)

PINK FLOYD is, among other things, a colorful new group from England, complete with costumes, fuzzy hair, lots of sound effects, lively rhythms, bird calls, jungle noises, tricky effects, perhaps various influences of Who, Beatles, Doors, Beach Boys, Procol Harum, science fiction, fantasy, and a bunch of other stuff that might be loosely considered 'psychedelic.' Their song titles are appropriately unconventional, such as, "Pow R. Touch," "Take Up My Stethoscope And Walk," "See Emily Play," "Chapter 24" and "Matilda Mother." "Interstellar Overdrive," a nine-minute instrumental, sounds really weird if you listen through earphones or with your ear right up to the speakers, but it's about three and a half minutes too long. Many of the sounds are dazzling and spectacular but most of it is merely two-dimensional. (TOWER T 5093)

(note: be sure to seek out "It Would Be So Nice" for a Beach-Floyd genius parallel!)

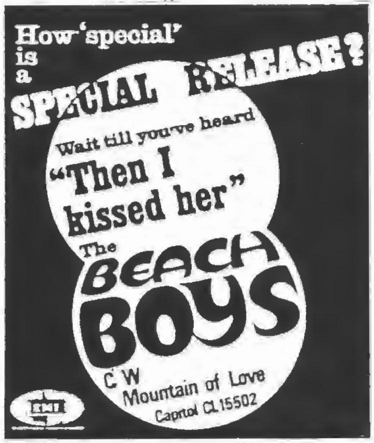
'Penny Lane' (Paul)/'Strawberry Fields Forever' (John)
Parlophone R 5570. Produced: George Martin
Released: February 17, 1967

Both these tracks represent definitive English acid-rock (as opposed to its American cousin), full of arpeggio trumpets, ever-faithful backward tapes, surging strings, surreal lyrics, fade-outs, fade-ins, false endings, mysterious mutterings, hypnotic, insistent drumming, jokes galore and almost endless ambiguities.

The old familiar faces are disappearing. Lovely Michelle is no longer with the Mama's & Papa's. Alan Price and John Steel left the Animals a few months ago and by the time you read this the entire group could be KAput. Paul Jones is no longer singing with Manfred Mann. The Byrds lost Gene Clark. Musical director and bass player Paul Samwell-Smith left the Yardbirds. Brian Wilson no longer makes personal appearances with the Beach Boys.

But some artists would rather make a complete break from the pressures of endless personal appearances, living out of a suitcase, frantic last minute recording sessions and all that rot. The Byrds dwindled to four when nervous strain knocked Gene Clark out of the lineup. Brian Wilson stopped touring with the Beach Boys to spend most of his time in the recording studio. Nick Massi didn't like to be away from home so he left the Four Seasons. Paul Jones, former lead singer with Manfred Mann, is beginning a new career by making a movie with model Jean Shrimpton. Alan Price hated to fly so he left the Animals and started his own group in England (HP July '66). John Steel left the Animals to be with his wife and daughter. The groovy MFQ disintegrated completely because everyone wanted to be a leader. Their drummer, Fast Eddie, now backs the Mama's & Papa's who had their share of problems too.

Beach Boys leader Brian Wilson, commenting on EMI's release of "Then He Kissed Me" as a single: "Should be an interesting study in contrasts. . . ."



Beach boys: new!

TO release "Then I Kissed Her" as the Beach Boys' "new" single is to go backwards, and can do the Beach Boys nothing but harm. This is surely not necessary when there are songs from "Pet Sounds" like "Here Today" which represent the beauty of the Beach Boys' sound today. — J. F.

ON **Beach Boys'** dates in Dublin and Belfast, Irish groups the **Freshmen** and the **Raiders** sounded excellent and worked like mad.

Karate enthusiast: **Beach Boy Dennis.**

EMI's **Mike Regan** persuaded **Beach Boys** to feature "Then I Kissed Her" in their act. Sardonic quote by **Mike Love** on stage at Hammersmith: "We've got to sing this song because EMI say it's our new release . . ."

Beach Boys think this too dated

May 6, 1967

•"Then I Kissed Her"/"Mountains Of Love" (Capitol).

I UNDERSTAND the Beach Boys objected to the release of these two old LP tracks; as they are dated and do not reflect their present progressive style. Well, they might be dated by the group's own standards — but nevertheless, they make a great sound.

Top side is the old Crystals' hit, written by the Spector-Barry-Greenwich team.

Very tuneful, with colourful harmonics and a captivating castanet-tinged beat. Undemanding and enjoyable listening.

FLIP: More in the boys' surf style, with a swinging rhythm and harmonica in the background. Handclaps, party atmosphere. Another harmless track'

THIS BEACH BOYS' IS JUST A BORE!

THEN I Kissed Her (Capitol)—This and the Dylan record are complete puzzlements to me this week.

Well, if Beach Boy Mr Wilson can't get the new single ready and they've got to release an old one, why THIS one—which reverts the group to a sound ages old.

Why not something from "Pet Sounds"? Oh well, it will succeed, of course, because they have such power; but their version of this old Crystals number is so well known it's a bore.

OUT NOW.

● DENNIS

ONE NEW ALBUM, TWO SINGLES A YEAR SAYS DENNIS WILSON

● **Backstage, talking over the act**

ONE new album and two new singles each year—that's the schedule into which the Beach Boys want to settle. "Because releasing records just because somebody thinks one is due is the most dangerous policy for a group like us."

The words came from Dennis Wilson, 22-year-old drummer who is as energetic off-stage as on.

"You know we're not going to release 'Heroes And Villains?' It's all finished and ready, but we're not putting it out. In a way, we feel that we've released the title—and that's good enough for the moment."

Why had the single been ditched? "Oh, we got a little frightened. We've got a lot of songs recorded, but we got nervous about whether they were good enough.

MONEY

"We've got afraid to put anything out unless it comes up to a certain standard. We're not just putting out singles to sell thousands and earn money. We're not that sort of group. Money's a deadly thing when you're dealing with anything artistic. And we believe that the music we offer to the public must come first. It has to be something we believe in.

"So we won't be rushed!"

Moody and pensive between flashes of electric dynamism, Dennis feels strongly about a lot of things. And backstage in Dublin, waiting for brother Carl's jet to arrive from the States, he talked nervously on subjects ranging from love to war.

"The only reason Carl doesn't want to be drafted is because he feels, like me, that there is no reason for anyone to be connected with anything that could kill anyone.

"Why IS there so much hate in the world? This belief of Carl's and mine is nothing to do with religion —it's ourselves. We won't kill.

"People must do things like Carl is doing to make the world realise that there never was, and never will be, any need for war at any time.

"I would NOT be drafted if they called me. I'd serve my time in jail if necessary, but I'd never have anything to do with killing. I am anti-anything that is not positive, and killing people is not positive.

"My brother ran into all this trouble because the draft authorities put him on the level of Cassius Clay. Poor Carl. He is a beautiful person."

Dennis switched to the Beach Boys show, and talked of fan-reaction. "Do you know, in America three years ago you couldn't hear us above the screaming? It's different now—we like playing to audiences that come to hear our music.

A DRAG

"And I think London is leading the world in LISTENING to music.

"I don't know if audiences realise when they're sitting out there what a DRAG touring is. When I get finished with a tour, I'm still mentally going at 100 miles an hour at home. It takes a lot out of you, touring. I dig contact with people, but when a tour is finished, I have to go isolate myself for a while to get back to earth.

"Touring is a necessary drag. One of the things I don't like about an aspect of it is how people compare groups with groups and artists with other artists.

"The Beach Boys don't want to be called the best this or the best that. You get pushed into these comparisons. We just want to put on the best show we can, and I don't intend to put anyone down.

"We work as a unit, and this is the way the whole world should work. Killing people is useless. But the fact is that in some places, war seems good for the economy . . .

"What's the point of racing in this business? We just want to make music, and, in our way, we want to communicate love and understanding between people everywhere. We're not in it for the money, the Beach Boys.

"We make records—we have studios in all our houses—and hope we can get across that way. We put everything into record-making, and only the best sounds we can manage is actually released.

"I'm a fisherman. To unwind, I like to take my new yacht out there on the water, because I've discovered that's the only place to be.

'You can get inside yourself when you're all alone, either out on the water or up in the mountains. I've found it's a beautiful way to relax.

"I like fishing because they don't feel pain. I like to bring up a fish and look at it."

Thousands prefer to look at Dennis, who is probably the most popular individual Beach Boy among English fans.

How did he feel about this adulation?

"It's good for the ego to hear people shouting your name out there," he replied. "I like the warmth that comes across.

"IT'S A MUCH BETTER ATTITUDE THAN WAR . . . "

Cap. to Issue Boys' Surfer

LONDON — To meet consumer demand for new Beach Boys product and complete EMI's British catalog of the group's albums, Capitol here has scheduled the LP "Surfer Girl" for release here at the end of the month.

This is the only unissued Beach Boys album in Britain. It was held back because acceptance of the group in Europe was delayed some years. With the holdup in the completion of the group's next package, titled "Smile," Capitol executives decided this would be an ideal opportunity to fill the gap, but the belated release set a problem. Many of the tracks were in a different style to the Beach Boys' more recent recordings.

Now Capitol is preparing a sleeve sticker with the words "Special release-early Beach Boys," which will be put on all the albums. Fans will be able to complete their collections of Beach Boys' recordings, but other consumers will have been fairly informed that the new release does not contain new material.

CALIFORNIA MUSIC
For surf, beach and hot-rod music aficionados. Each issue contains trivia, bios, discographies and information on such greats as The Beach Boys, Jan & Dean and all the other well known and not so well known artists who brought to the world images of the beach, hot-rods and suntanned beach bunnies.
2 KENTWELL AVENUE CONCORD. 2137, AUSTRALIA

BEACH BOY CARL JETS TO EIRE

BEACH Boy Carl Wilson has joined the rest of the group on its British tour after being arrested by the FBI in New York last week and held in custody for five days. He faces a charge of avoiding military call-up and refusing to take the Oath of Allegiance, but was released on bail to enable him to fulfil British commitments.

Fairy tale...decadence.....fairy tale.....decadence: sometimes even heaven rock. The Beach Boys hit the heaven rock trail with "Wouldn't It Be Nice," it was nice as hell so they had to work out a whole super-program, during the Smiley Smiles chapter of which they would demonstrate that heaven rock could encompass even the ethereal version of the Mothers as easily as Brian Wilson's stomach can be the grateful digestive home of his favorite vegetable.

NEW MUSICAL EXPRESS * On sale Friday, week ending May 27, 1967

TWO THINGS MAKE BEACH BOYS SAD

AL JARDINE and MIKE LOVE rave it up a bit, with DENNIS WILSON putting down a solid beat.

NONE of the Beach Boys seemed very pleased about their new single when I visited their dressing room before a concert and their eventual departure to Europe.

Bruce Johnston said: "It's really ridiculous. The record is in no way representative of the kind of thing we are doing now—or were doing even a year ago. This is not the music that won us the NME award as the World's Top Vocal Group.

"I've got some tapes at home of the new tracks to be on the 'Smile' LP which would blow your mind. All the ideas are new and Brian is coming up with fantastic ideas all the time."

Mike Love, who had replaced his pipe with cigar stub, puffed luxuriously and hugged his pretty, petite wife Suzanne against his knee cap—leastways that's approximately how high she seemed to stand next to him. Mike was not amused with the "Then I Kissed Her" success either.

"The record company did not even have the decency to put out one of Brian's own compositions," he said. "The reason for the hold up with a new single has simply been that we wanted to give our public the best and the best isn't ready yet."

Smiling, walking, talking Dennis simply shook his head when I mentioned the single, and said: "Wow!" which he seemed to feel sufficient comment from him. Then he asked my assistance to balance three coke bottles one on top of the other. "Positive-thinking," he explained. "If you think you can do it, you can do it." He did.

Carl sat silently and thoughtfully in one corner with his wife Annie, echoing the thoughts of the others. It was a shame that an old track had been issued as a single when brother Brian was working on some really important tapes in the studio back home.

Sincere

Without wishing to sound presumptuous, I would say that Carl is one of the few pop stars I would unquestionably believe to be a conscientious objector on religious grounds. He has previously spoken to me of his religious feelings and his sincerity concerning "love of his fellow man and abhorrence of violence or killing" struck me as very genuine.

"Naturally I'm concerned about it," said Carl softly. "But I believe people will listen to the truth. I sure hope so." He shook his head sadly and looked very unhappy.

I took the conversation back to Bruce Johnston who was full of his visit to Dolly's club, where he had met Ringo and Maureen Starr the previous night.

"Frankly I was a little embarrassed to be receiving a world's top vocal award from the NME," said Bruce. "I mean, to all of us there is only one number-one and that's the Beatles. I told Ringo about this and he said that was nonsense and wished us the best of luck in your Poll again next year. I thought that was really nice."

Dennis forecast: "Next year I bet anyone the Monkees win it." But he found no takers.

Apart from the pseudo-single, the Beach Boys' other big disappointment was the Musicians' Union ruling which prevented them augmenting their act with the extra musicians they brought along from America.

Burned up

"That really burned me up," said Mike. "All we were trying to do was give the British public the best possible value for money. I know this exchange thing operates but when it means that the public must suffer I can't see the sense of it."

Dennis zoomed over to announce triumphantly that he had succeeded in "positively thinking" five coke bottles one on top of the other and there was the sound of breaking glass in his wake, to prove that even that success was ephemeral.

When I left the room John Maus was talking quietly with Carl, as Carl's beautiful wife Annie — no photograph could do her colouring justice—looked sadly on. The Beach Boys could do with some luck concerning the next single and concerning Carl with his fight against getting a "license to kill."

The final irony of Carl's plight seemed to be summed up by a fan letter with an enclosed "button" which bore the slogan—"Draft Beer—Not Boys." Here, here!

BRUCE JOHNSTON on organ and CARL WILSON singing wistfully.

By Keith Altham

BBs for England in May—Brian, wives and all!

OH to be in England this spring for the NME Pop Poll concert! The Beach Boys are almost sure to be there, and, of course, all the other winners. We're very jealous over here!

Brian Wilson is itching to come with the Boys, but that will depend on his recording schedule. But after the fuss that's been made over him in England, I have a feeling he'll try very hard to make it. He won't be performing, however.

The wives are as anxious as he to come, too.

And there's been more BB rejoicing—Al and wife Linda now have a baby boy, Matthew.

I spoke to Bruce this week—he'd just received a copy of Graham Bonney's new record, "Thank You Baby." It's a song Bruce wrote last year while visiting young Dino Martin, son of Dean.

"I was just sitting at the piano and I started playing this melody. A girl, Dinee Dudley, wrote some lyrics for me. A couple of weeks later, I finished it up out at Dino's house in Palm Springs.

"Terry Melcher and I recorded it as the B-side of one of our singles that never did anything. When I went to England in June, the Merseys recorded it, but it was never released.

"Then one night, while we were touring Germany, Graham Bonney, who was on the show with us, took me to a bunch of clubs in Munich. The one we ended up in asked us to sit in. Afterwards, I played some of my compositions for him and he flipped, especially over "Thank You Baby."

"He went to England with us and I co-produced the disc with his producer.

"Mike Love and I plan to produce more of my songs, including some we've done together for Graham, when we go back to England."

★ ★ ★

★ ★ ★

WITH all the Beach Boys hoo-ha going on, there's been another change. "Smile" has now been retitled "Smiley Smile," and will shortly be issued on Brian Wilson's Brother Records, distributed through Capitol.

Ditto on "Heroes and Villains," already chalking up a tremendous advance sale.

As previously mentioned, the group looks like going back to work after its long hiatus at the end of September.

Cities mentioned to start the tour rolling are Baltimore, Cleveland and Philadelphia, and right now, more dates are being negotiated.

HASSLES!...

hassles from Capitol for a quickie LP... hassles from Mike about Van Dyke's poetry...hassles from Murry (as usual) for square ideas... hassles from who knows where to "hurry up" "what's taking so long?" Time marched on with Brian's creativity, but stayed in one place for the lost "hasslers" in his scene. E.M.I.'s hassled release of a backwards product is typical of the detremental effect that the business "end" was creating for itself. Brian could no longer be "happy" enough to make music for an album intended to induce a SMILE...He was still marching toward Capitol ST-0002, as seen by a July 15 press clipping (pg. 194), yet the exact reason for the breakup of the Beatles themselves 2 years later was the same reason SMILE didn't come out...BAD BUSINESS. There is no other excuse as definitive for these two sad situations. End of conversatio

As they fly out after their latest tour Jonathan King asks:

WILL THE BEACH BOYS EVER RETURN?

THEY CAME and went in their blond, suntanned, 1966 health image, surfing refugees from the glorious golden state. They came with a brilliant image on the crest of a wave of "genius" records and a lately successful tour.

But this time they were NOT conquering heroes. The magic had been destroyed by the indecision and temperament that led to the release of an inferior record after months of pregnant suspense. Three-quarters of the country were unaware of their presence.

The ballerina genius behind them, tripping a merry tarantella on a sandbox in Hollywood, had allowed a monumental gap to grow between the recording studios and the wooden stages of the world.

Wax Wizard, Brian Wilson may still be, but it has to be said—in this country the Beach Boys are finished. This tour; this record were the decline. Will the Beach Boys ever play to a capacity British audience again? I leave you to decide. Very sad.

Beach Boy Al Jardine—pictured with helmet in Manchester last week

● British performers continue—in the absence of any Beach Boy single—to provide most of the better top records here.

ARTHUR HOWES presents—THE WORLD'S No.1 GROUP

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SIMON DUPREE & THE BIG SOUND • THE NITE PEOPLE
THE MARIONETTES • ALAN FIELD
TERRY REID WITH PETER JAY'S JAYWALKERS

Interesting question: did Beach Boys' tour promoter Arthur Howes make a profit? ....

★ POPLINERS ★

BEACH Boy Carl Wilson has been acquitted of a charge of draft evasion in Hollywood; he is still eligible for U.S. Army service but is unlikely to be called up in the immediate future ●

....Last week, Bruce Johnston of the Beach Boys helped out on Graham Bonney recording session.

special release: then I kissed her Capitol CL15502
c/w mountain of love

yeh...real "special"...sure did alot of good to release a two-year old album filler as a follow-up to "Good Vibrations"..

THANK YOU,E.M.I.!!!

Wives of three Beach Boys infanticipating — Mrs. Dennis Wilson, Mrs. Mike Love and Mrs. Al Jardine....

The complications of the Beach Boys' scene I've dealt with elsewhere. That they should not only have no single or album is sad enough, but that Carl Wilson should also have this dilemma with the draft seems to suggest that if ever anyone deserved a cheerful working-holiday in Britain, it's the Beach Boys.

BEACH BOYS

The Beach Boys come on like summer—full of fun but monotonous in large doses. Everybody knows the Beach Boys, of course. At last count, there are five of them and they sing about carburetors instead of girls and surfing instead of love.

A lot of people have tried to compare the Beach Boys to the Beatles noting similarities in rhythm. Some know-it-alls have gone as far as saying that the Beatles and the Beach Boys are alike because at times it's hard to understand them. When you can't understand the Beatles it's either because of their charming Liverpudlian way of talking or because they are being carried away by emotion in their song. The Beach Boys are unintelligible on purpose. Their engineers blend all the factors that make up the Beach Boys sound in such a way so that if you want to hear the lyrics, you've got to turn the radio or phono up. Another term for this is manipulation.

The secret of the Beach Boys' success is their sound. The Beatles, The Rolling Stones, The Mama's and the Papa's, the Lovin' Spoonful are successful because of their *music*. The sound is known in the music field, which relies heavily on labels, as the West Coast Sound; and West Coast is where it should have stayed.

Nobody is certain as to exactly why or how this West Coast sound originated. It is generally agreed that its roots lie somewhere in surfing . . . certainly not in music. It's also deeply rooted in drag racing. The Boys have sung many a passionate air to the GTO. Yes, the Beach Boys' sound is a "fun, fun, fun" sound. It is, in the writer's opinion, for the kids who excell in recess.

Once in a while the Beach Boys and the Beach Boys' buddies sing about auto crashes, and surfing accidents. There was even talk for a while about sky diving songs. But even sky diving songs would not remove that certain annoying air. There's something missing in their music. They often sound as if their beaches are made of quick sand. One veteran observer explains his uneasiness about the Beach Boys this way: "They've got a happy sound, alright; but it just doesn't fit in with

today's music; I mean the top quality rock stuff. Some of my friends say they lack depth. I think a more accurate word would be soul, or emotion, or feeling. Personally, I'll take Mitch Ryder and the Detroit Wheels, any time."

This opinion amplified by the opinions of other knowledgeable people in the music business may be what prompted the Beach Boys to record a Rolling Stones number. The results are disasterous. There is no doubt that people are buying the record, but it's hoped that nobody is listening to it because it sounds awful. In the first place the Beach Boys took the blood and grit of the Rolling Stones and replaced it with plastic and chrome. This may be easy on the ears but it's hard on the song. The electronic fiddling that characterizes the Beach Boys just cannot compete with the genuine item that is the Rolling Stones.

Why then, does anybody bother to listen to the Beach Boys?

Several girls we interviewed agreed with this New Hampshire bird who said, "I just love listening to them, because they're so inaccessible. I mean they're so tall and blonde and cool. They're sort of like my older brother's friends who are so busy fooling around in the garage with their cars, they never notice me. Except maybe to ask me to pass the monkey-wrench. I'd love to ride a surfboard with the Beach Boys and stay on top of the waves with them forever. Maybe their blonde hair would come down, and they'd need me to brush it back up."

Most chicks who dislike the Beach Boys agree that the Beach Boys just leave them cold. "They may be the Beach Boys," says one Iowa girl, "but they're as exciting as last year's meat loaf." We asked another girl. She sort of twisted her lip in thought and said, "I don't know. I don't know who the Beach Boys are singing to; but it's sure not me."

Maybe some time the Beach Boys will unplug all their electronic aids or blow a fuse; find a song really dig into the lyrics and sing out. Until that time, if it ever happens, they just surf no purpose.

By Norman Schreiber

(Photo by Pix)

ve to ride a surfboard with the Beach Boys and stay on top of the waves with them forever. Maybe their blonde hair would come down and they'd need me to brush it back.

credebility gap: the "west coast sound",..an extension of superlative music, the Beach Boys never covered a Rolling Stones song (Brian produced "As Tears Go By" for Ron Wilson a full year after this article) and millions of non-believers like the sap who wrote this article were justified in their put downs, for how were they supposed to hear the breakthroughs of SMILE?

SMILE
SMILE
SMILE

BEACH BOYS

BY D[illegible]K TAY[illegible]R

"Heroes & Villains", the Beach Boys record which became the world's most famous single not to have been released, is now on the air in America and in record stores across the universe.

"Heroes & Villains" and the flip side "Your'e Welcome" is the first record on theBeach Boys own label, Brother Records, Inc. Both songs were written by Brian Wilson, the group's leader, composer-writer and creative director, and were produced by the Beach Boys themselves in their own studio built in Brian Wilson's Spanish style house in Belair.

"Heroes & Villains" is a magnificent piece of work--not so much a record, more a dramatic and extensive exploitation of the harmonic potential of the human voice and the effect is a powerfully achieved justification of the prolonged work put into the song.

Work began on "Heroes & Villains" in the late summer of 1966 when Brian Wilson and his lyric collaborator Van Dyke Parks were also planning eleven other singles for an album tentatively titled "Smile".

On world release at the same time were the single "Good Vibrations" and "Pet Sounds", which won for Brian Wilson and the group not only a gold record but also elections in the leading British poll as "World's Number One Group" over the Beatles who had held the tittle for three years.

WILSON
BROTHERS
BRUCE
AL
MIKE

But by mid-winter 1966/7, tje Beach Boys were running into a serious creative impasse. Brian Wilson, constantly harassed by the unavailability of the right studio--- and for him "the right studio" means which ever studio he needs on whim without notice-- restricted by the touring needs of the Beach Boys, disturbed by legal complications with Capitol records, confined by the conventional brevity of the pop single, and pressured by the need of competing with other groups, decided arbitrarily that making records was, for him, no longer a pleasure.

"Pet Sounds" and "Good Vibrations" had been triumphant commercially and on an artistic level.

The Beach Boys had for five years been acknowledged as a major world group but Brian Wilson had recognised that popular music was becoming an art form to which he wished to contribute substantially. That he succeeded in raising Beach Boys music to a new plateau should have proved to him that there was no limit to what could be done. Instead, however, he began to wonder whether it was all worthwhile. Instead of recording he began busying himself with material possessions; he converted rooms in his Beverly Hills home into a child's sandbox, a tent of meditation, and a gymnasium. Also he had a swimming pool built and he bought a Phantom V Rolls Royce.

But none of these things, attractive and desirable though they may have been, were the answer. Nor was buying a new house a solution to his creative dilemma. How could it have been.

E.M.I. Records in Europe impatient for the follow-up single to "Good Vibrations", were forced to release an old and less than adaquate track("And Then I Kissed Her"). The fact that this record climbed the charts to the top ten was little solace to the Beach Boys and it became clear that something would have to be done to get some new product out. By May, it appeared to Nick Grillo, the group's business manager and to their lawyers that the legal conflict with Capitol would be resolved and with Brian Wilson and the other Beach Boys (who are now living within a mile of each other in the Beverly Hills--Belair district), it was decided to make records again.

In one inspired decision, Grillo and the Beach Boys were able to a)make use of Brian Wilson's new house, b)restructure the attitude and atmosphere at

recording sessions and c)remove the problem of availability of commercial studios. They built their own 8 track studio in the Spanish house.

The plan worked. Within days of building the studio--and using very few of "Heroes & Villains" and "Smile" tracks already recorded--Wilson and the Beach Boys could see their new single and album taking shape.

The emotional effct of having their own studio at home was startling--by July 13 the album (renamed "Smiley Smile") had been passed to Capitol Records for pressing, "Heroes & Villains" (an obvious hit) was on the air, Brother Records Inc, was ready to become a world label, and the Beach Boys were on a threshold of redemonstrating what it was that kept them in a position of unchallenged power through 15 albums (Seven of them $1,000,000 sellers), countless singles, and many, SRO tours around the world.

Another of the hang-ups preventing full creative endevor during the Beach Boys non-productive period was the draft situation of 20 year-old Carl Wilson, "baby" of the Wilson brothers, mistakenly thought to be "a draft dodger". Improperly treated and wrongly accused as such he spent numerous hours with FBI agents, draft officials, unsympathetic to his claims of conscientious objection and the matter was only resolved in open court when he was completely cleared of all rumors and charges.

In due course he will report [illegible] the draft board to state his position as a conscientious objector, and his legal advisors anticipate that he will have no problem in making his views clear and legally justifiable.

[illegible] the Beach Boys, Brian Carl and Dennis Wilson, Mike Love, Al Jardine and Bruce Johnston, are back in business.

Rock, Rock, Roll Plymouth Rock, Roll Over.......

SO!! You expect us to play half-Note triplets in 3/4 time and still keep up with your harmonies ON STAGE...DO YA!?!?
(Ho Ho Ho) NO, CARL (Ha Ha) STOP!! (He He He...)

The tempestuous history of the Beach Boys' new album was related last month in this magazine Now, at last, *Smiley Smile* (Brother Records 9001) has been released. It's a very difficult record to talk about, because there's absolutely nothing to compare it with. Brian Wilson hasn't discovered a new *style*, he's discovered a new *language:* this music is communicating something that simply couldn't be communicated before.

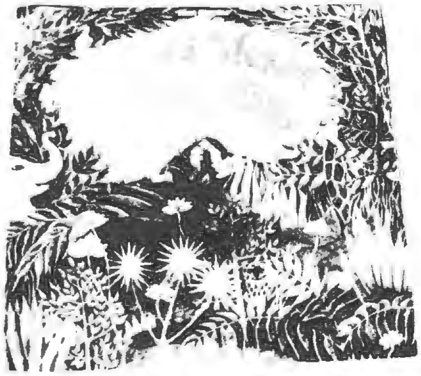
The seeds of the new music can be heard in *Good Vibrations*, which is included in the album but seems like an intrusion from another world. It still has the rich and original (if rather slick-sounding) harmonies of the songs in *Pet Sounds*, hut the structure has heen broken up: with all the ahrupt changes in instrumentation and tempo it sounds more like a miniature cantata than a song. This is even more true of the other tracks in *Smiley Smile:* even the simplest *(Heroes and Villains* and *Gettin' Hungry*—both released as singles) have extremely abrupt contrasts, and the most elaborate go far beyond *Good Vibrations* in their complexity. Yet at the same time these songs are far more repetitious than before, and this combination does very funny things to your sense of time: the songs sound far longer than they really are (in fact they are unusually short, averaging a little over two minutes each).

But the essence of the new language is in the harmonies: though the chords themselves are simpler, less "commercial" sounding, the connections between them are of a completely new kind. At times the progressions are extremely strange and elliptical; parts of *Wonderful* and *Wind Chimes* are very hard to follow (as anything this radically new must be at first). On the other hand, a song like *With Me Tonight* has very simple progressions, and yet produces a unique effect through the timing and the scoring of the chords The same is true of the stock Hawaiian harmonies in *Little Pad.*

The expression that emerges from this music is very strange: it's a very personal mood, and it requires you to meet it more than halfway; you feel at times that you could destroy it simply by not believing in it. Most of the music is unnaturally quiet; it has a feeling of softness, even when it's loud, that is unlike anything I've experienced (listen especially to the end of *Wind Chimes*). And the mood is rather childlike (not childish)—the kind of innocence that shows on the album cover, with its Rousseau-like animals and forest, and the smoke from the cabin chimney spelling out the title. Even an out-and-out comic song like *Vegetables* has the mood of a Disney cartoon (and is totally unlike Frank Zappa's vegetable song in *Absolutely Free).*

One of the reasons for the album's frailty is that Brian Wilson is not capable of doing the same things with words that he is with music. If his collaboration with Van Dyke Parks had continued, the songs might have been stronger. Only *Heroes and Villains* and *Vegetables* have lyrics hy Parks, and they are in many ways the most effective songs. The greatest pity of all is that *Surf's Up* (for which Parks also wrote the lyrics) is not on the album; as I remember it from the TV documentary last spring (and I don't think anybody who heard it could forget it), it was better than anything that is on the album, and it would have provided the sort of emotional catharsis that *Day in the Life* provides for *Sergeant Pepper*.

But even without *Surf's Up*, and with all its flaws and lapses, *Smiley Smile* is, as far as I'm concerned, the most beautiful rock album ever recorded in this country. I only hope it's the beginning of a new era for the Beach Boys, and not the end.



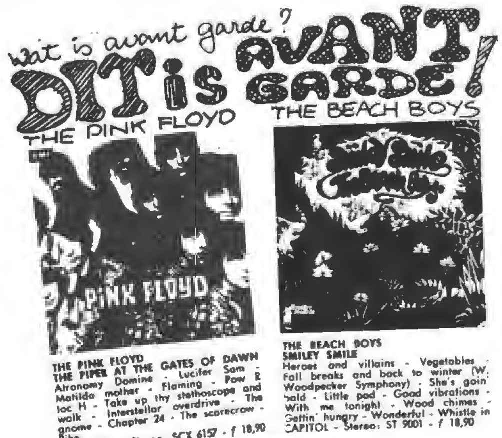
Beach Boys revert to surf-party sound

"Wild Honey"/"Wind Chimes" (Capitol).

NOT the best of the Beach Boys by any means. In fact, apart from the whizzing and oscillating that permeates the whole disc, it breaks away from their progressive approach and reverts to something akin to their surf-party days.

But by the standards which this group has set itself, it's more than a shade disappointing. Not a great deal of tune, either.

: Gary Usher is a producer for Columbia on the west coast, who works with the Byrds and Chad & Jeremy. He was a friend of Brian Wilson's and a bank teller when Brian collaborated with him on some songs and brought him into the music world. Interestingly enough, it was a record produced and arranged by Gary Usher, called "My World Fell Down," which--because of similarities between "My World Fell Down" and "Smile" tapes which Brian had stored under lock and key at Columbia's Studio D in Los Angeles--caused Brian Wilson to stop using professional studios and instead build a four-track recording studio in his new home. Much of the BEACH BOYS' Smiley Smile was probably recorded there. : Smiley Smile, by the way, is not the same album as the much-anticipated Smile. The latter was to be a full collaboration with Van Dyke Parks, and would have included "Surf's Up," "The Child Is the Father of the Man," and "The Elements" (a four-part evocation of earth, air, fire and water), among others. What happened to it? The gap between conception and realization was too great, and nothing satisfied Brian by the time he'd worked it out and gotten it on tape. And eventually the moment passed--if Smile could have somehow been kidnapped in January of 1967 and released as an unfinished work, the world would be considerably richer. But like many other fine artists before him, Brian was unable to realize his original concept of Smile when he wanted to, and after a while he no longer wanted to. He no longer had the same vision. Most of those tapes have reportedly been destroyed; anyone who ever heard any of the achingly beautiful tracks laid down for Smile must be deeply saddened by that news. Very few growing artists like what they did six months ago--which doesn't mean it isn't good of course. Brian got to a state where--because he grew so fast--he couldn't stand last week's stale genius, he had to forge ahead. And Smiley Smile... like "Heroes and Villains," it could no longer be a perfect work, so it might as well be whatever it was ("Heroes and Villains" originally had a chorus of dogs barking, cropped when Brian heard Sergeant Pepper, and was in many ways (the bicycle rider) a far different song). Smile is the one that got away. :::



THE PINK FLOYD
THE PIPER AT THE GATES OF DAWN
Atronomy Domine - Lucifer Sam - Matilda mother - Flaming - Pow R toc H - Take up thy stethoscope and walk - Interstellar overdrive - The gnome - Chapter 24 - The scarecrow - Bike
COLUMBIA - Stereo: SCX 6157 - f 18,90

THE BEACH BOYS
SMILEY SMILE
Heroes and villains - Vegetables - Fall breaks and back to winter (W. Woodpecker Symphony) - She's goin' bald - Little pad - Good vibrations - With me tonight - Wood chimes - Gettin' hungry - Wonderful - Whistle in
CAPITOL - Stereo: ST 9001 - f 18,90

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VAN DYKE PARKS IS GENERIC… THE FIRST IN A DECADE SINCE DYLAN AND THE BEATLES! ALREADY THERE IS SPECULATION AMONG RECORD CRITICS, COMMENTATORS AND COGNOSCENTI AS TO HOW AND TO WHAT EXTENT HIS EMERGENCE WILL INFLUENCE TOMORROW'S TASTES AND TRENDS. NO MATTER YOUR AGE, MUSICAL PREFERENCES OR SOCIOLOGICAL POINT-OF-VIEW, IT IS UNCOMMONLY PREDICTABLE, INEVITABLE, INESCAPABLE: **YOU ARE ABOUT TO BECOME INVOLVED WITH VAN DYKE PARKS!**

Song Cycle/Van Dyke Parks

SONG CYCLE • Van Dyke Parks WS [illegible]

WARNER BROS.- SEVEN ARTS RECORDS, INC.

RECORDS

VAN DYKE PARKS

It may be that I'm slightly dazzled. Perhaps something so good and so new as this album has made me temporarily lose my sense of balance. But I feel like making wild, extreme statements to the effect that Van Dyke Parks's **Song Cycle** (Warners WS 1727) is a milestone in the development of American popular music, that it explores possibilities that were never even dreamt of before, that it attains a level of complexity and subtlety genuinely comparable to that of "serious" contemporary music, and that Van Dyke Parks is a genius.

These statements may well all be true. I've listened to the album over and over in the past few days, and though I can find my way through it a little better now, it seems no less strange and beautiful.

Readers of CHEETAH may already be familar with Parks's ornate, elliptical poetry through the excerpts from *Heroes and Villains* and *Surf's Up* printed in the story on Brian Wilson some months back. Many apologists for sloppy, pretentious song lyrics speak of "kaleidoscopic successions of images" as though that excused their imprecision, so it is difficult for me to speak of Parks's kaleidoscopic successions of *precise* images, even though that's exactly what they are. The lyrics also make extensive and subtle use of puns (which, I guess, have to be described as "Joycean," though "Lennonian" is also applicable). As a result, they are often obscure (and this isn't helped when the voice occasionally disappears — quite intentionally — into the instruments), but you can still make out word-plays like:

. . . San Fernando
On Hillside Manors, on the banks of toxicity

(the accent is shifted from the second to the third syllable) or: "Dreams are still born in Hollywood" (from *Palm Desert*) or:

Widows face the future, fac'tries face the poor
The Fact remains the peril strains
The mind a bit . . . (from *Widows Walk*)

The subject-matter of the songs tends to focus on Los Angeles and environs, which Parks takes (as most Los Angelenos do) to stand for the world at large, but various references to the Old South (where Parks was born) also are made:

He is not your run of the mill,
garden variety Alabama country faire.
Left on Silver Lake, he keeps a small apartment
'top an Oriental food store there
He returned from Alabama to see what he could see
(from *The All Golden*)

These are not the usual hippie-folk poems about alienation, war, and the older generation. Parks never moralizes; like a real poet, he simply observes — and transforms — his environment. *Palm Desert* is a portrait, half affectionate, of Los Angeles, complete with supermarkets and retirement community; *The Attic* (possibly the best poem *qua* poem on the record) concerns mementos of World War II, and the most ambitious work, *By the People*, manages to deal with the racial situation and international politics with no trace of pomposity:

Strike up the band, brother
Hand me another bowl of your soul.
The song of the forgotten South
Just don't hang us up here.
The unknown is at hand and not far from my heel
The tarbaby feel for the Czar
For those who are lonely, well,
the Black Sea is callin'
Georgia's Stalin has fallen
so you all come here

As you can see, I'm fascinated by the lyrics (the previous two paragraphs were really just excuses to quote as much of them as I could). But if they were set to the usual quasi-folk tunes, this would not be a particularly remarkable album. It is his music that really sets Parks off from everybody else.

It's difficult to describe the music (I certainly can't quote it, as I did the poetry),

(Continued on page 6)

except by saying that it closely parallels the lyrics in its complexity and sense of fantasy. Even though I have at times stretched my definition of Rock to include groups like the Kweskin Jug Band, I still must say that this music is not Rock. There are certainly Rock influences, especially Brian Wilson and (inevitably) the Beatles. Strangely enough, one of the traditions Parks *does* make use of, at least in the manner in which he sets lyrics, is one I thought was thoroughly played out: the Broadway show tune.

In fact, the music borrows freely from all kinds of styles, though most consistently from "down home," country style music (not Country-and-Western music, though). The spirit in which the borrowing is done betrays one of Parks's most important influences: Charles Ives. And, as in Ives's music, all the different kinds of music are transformed into a genuinely symphonic texture.

As I said, the music is complex, more so than any popular music has been since the time of Kurt Weill. The phrases are irregular, endings and beginnings are often elided, and the rhythm is constantly changing. Even when he uses stanza forms, the same thing rarely happens twice. And harmonically the modulations go so far that in some songs (like the concluding *Pot Pourri*) you have no idea where it's going to end until the last few notes.

But there's nothing forbidding in this: above all the sound is pleasant and enticing, the flow is natural. This is due in part to the faultless work of Leonard Waronker, the producer, and Bruce Botnik, who is probably the best recording engineer in the business. But the credit must ultimately go to the scoring and arranging, and this was done entirely by Parks.

I don't think anyone can surpass his understanding of the recording studio and its *musical* applications; the effects he gets — things like one instrument merging into another, or a locomotive whistle actually belonging to a harmony — are the product of an entirely new kind of orientation towards sound and instrumentation, one that takes the studio into account at all times. It no longer matters that a brass section is normally ten times louder than a violin: they can now have exactly the same weight. The most impressive demonstration of this is the elaborate texture of *Donovan's Colours* — try to imagine that sound in a concert hall. It simply couldn't be done.

I'm running out of superlatives, so I'd better stop. I want to save a few for another album.

THE ROCK GARDEN

ROCK OF AGES

Chuck Berry
Elvis Presley
Ray Charles
Everly Brothers
Jerry Lee Lewis
Bill Haley
Buddy Holly
The Shirelles
Little Richard

THE BEATLES

ROCK CANDY
The Mamas and the Papas
The Beach Boys (pre-'66)
The Lovin' Spoonful (post-'67)
The Left Banke
Buffalo Springfield
The Young Rascals ('67)
The Grassroots
Neil Diamond
The Hollies

SOUL

SOUL: THE MAINSTREAM
Aretha Franklin
James Brown
*Otis Redding**
*Sam and Dave**
Joe Tex
Wilson Pickett
Jackie Wilson
Chuck Jackson
Percy Sledge
James and Bobby Purify
Deon Jackson
*Carla Thomas**
*Eddie Floyd**
The Impressions
Ike and Tina Turner
Gladys Knight
*Memphis division

SOUL: MOTOR CITY
The Supremes
The Four Tops
Smokey and the Miracles
Stevie Wonder
The Temptations
The Isley Brothers
Martha and the Vandellas
Marvin Gaye
The Marvelletes
Junior Walker

BLUES ROCK
Who (through '66)
The Spencer Davis Group
Big Brother & the Holding Company
The Grateful Dead
Captain Beefheart
The Yardbirds (pre-'67)
Van Morrison
The Animals (pre-'67)

DYLAN

FOLK ROCK
The Byrds (alone!)

ART ROCK
Van Dyke Parks
Rolling Stones ('67)
Donovan
The Mothers
The Velvet Underground
Simon and Garfunkel
The Beach Boys ('66 on)
*The Doors**
Country Joe and the Fish
Traffic
Jefferson Airplane
Clear Light
*Jimi Hendrix**
*Procol Harum**
United States of America
*Vanilla Fudge**
Chad and Jeremy ('67)
*Mannerist division

FREE-FLOATING PRETENSIONS
Eric Burdon
Sonny
*THIS LIST ITSELF!!
(I see no punk!)

PRODUCERS:
Gray Eminence:
Phil Spector

Paul Rothchild
Jerry Wexler
Lou Adler
Bob Crewe
Tom Wilson
Shadow Morton
Jack "Specs" Nitzche
Grossman and Court
Koppelman-Rubin
Holland-Dozier
Bob Johnston

DOGS
Little Nipper
Banana and Louie

ACME

CRAWDADDY!

FEBRUARY 35¢

THE MAGAZINE OF ROCK:

ROLLING STONES

JEFFERSON AIRPLANE

WILSON PICKETT

BUFFALO SPRINGFIELD

VAN DYKE PARKS

by SANDY PEARLMAN

VAN DYKE PARKS new release has a title (Song Cycle, Warner Bros. W1727/WS1727) in the tradition of Schubert or Mahler and a cover not unlike all those groovy moldy Westminster or Vox classical music albums recorded in Europe (often by native Europeans--we bought the tapes) and put out here in the late 1950's and early 1960's. (You know the period, wherein record cover art generally passed from mere graphic to photographic.) This is a cover lusciously heavy in the browns. But as for the record, that's certainly a direct function of American information density. It had to happen here. More eclectic than the new one by the Buffalo Springfield, and with more all-American nationalism than the first one by the Doors (whose nationalism was mostly Southern Californian anyway), its main connection with historical Rock 'n' Roll is probably in the intention (a matter of ideas rather than execution). Also there's guilt by association due to the fact that Van Dyke played on the Byrd's "5-D" and the first Buckley album, collaborated with Brian Wilson on Smile (which wound up later on as Smiley Smile) and produced the fabulous Mojo Men hit cover version of "Sit Down I Think I Love You." But who exactly is Van Dyke Parks?

"Wind Chimes"

FLIP: A beautiful reflective ballad, with incredible harmonies simulating the fluctuating sounds of the wind. Uncommercial, but exceptionally well done.

of this acute formal accuracy. Information density (force fed here by the schools, there by public communications) can impose some absolute standards for the beautiful. And the case of the Pearls Before Swine makes clear how effective the pressure of the cultural pool (i.e., information density acting environmentally) can be. The Swine's first album is dedicated to Dick Sommer who spins the disk on WBZ way up in Boston. But where these Swine come from is the vicinity of Cape Kennedy (nee Canaveral) way down in Florida. How? And you've the right to ask. Because it seems that WBZ's transmissions are bouncing offa the ionosphere, which makes them heard in Florida. Where the Swine heard them and developed (influenced) a style reminiscent of something as particular as Dick Sommer's favorites (Tom Rush, "The Urge For Going," etc.) during the late fall and winter of 1966.

Now, as for Van Dyke Parks' own move, it required prior modularization and neutralization of ready-mades to deprive them of their ever-implicit protest function. Comtemporary ready-mades can be taken for granted. Can be. Allowing them to serve lots of simultaneous functions Rather than merely protest (a simple out-of-phase position), they can be the locus for really complex interference networks. Smiley Smile was an early step toward postcynical interference effects wherein many on-the-face-of-it contradictions were embodied in smooth eggs that at once did away with and preserved these very contradictions. Nobody fails to be somehow amazed by the "Woody Woodpecker Symphony" (instrumentally in the same league with The Who's "Waltz For A Pig") "Vegetables" and "Heroes and Villains." And yet there's been confusion. Critics like Dickie Goldstein take a "spiritual" view of Smiley Smile, while others compare it to Frank Zappa's G. A. P. O. humor. And certainly there are many rampant physiological references. ("Vegetables" digestive-tract indications maybe?) In England, where the Beach Boys were voted last year's big group, the album got it up to right near the top of the charts, probably as an automatic reaction, only to be greeted later with significant consumer nausea. Perhaps a problem was too much emphasis, or put otherwise, a delicacy deficiency. The Beach Boys employed an enormous stock of ready-mades (including many of their own), manipulated via a nice and self-conscious production job--but the idee fixe having to do with the primacy of contradiction was finally overwhelming.

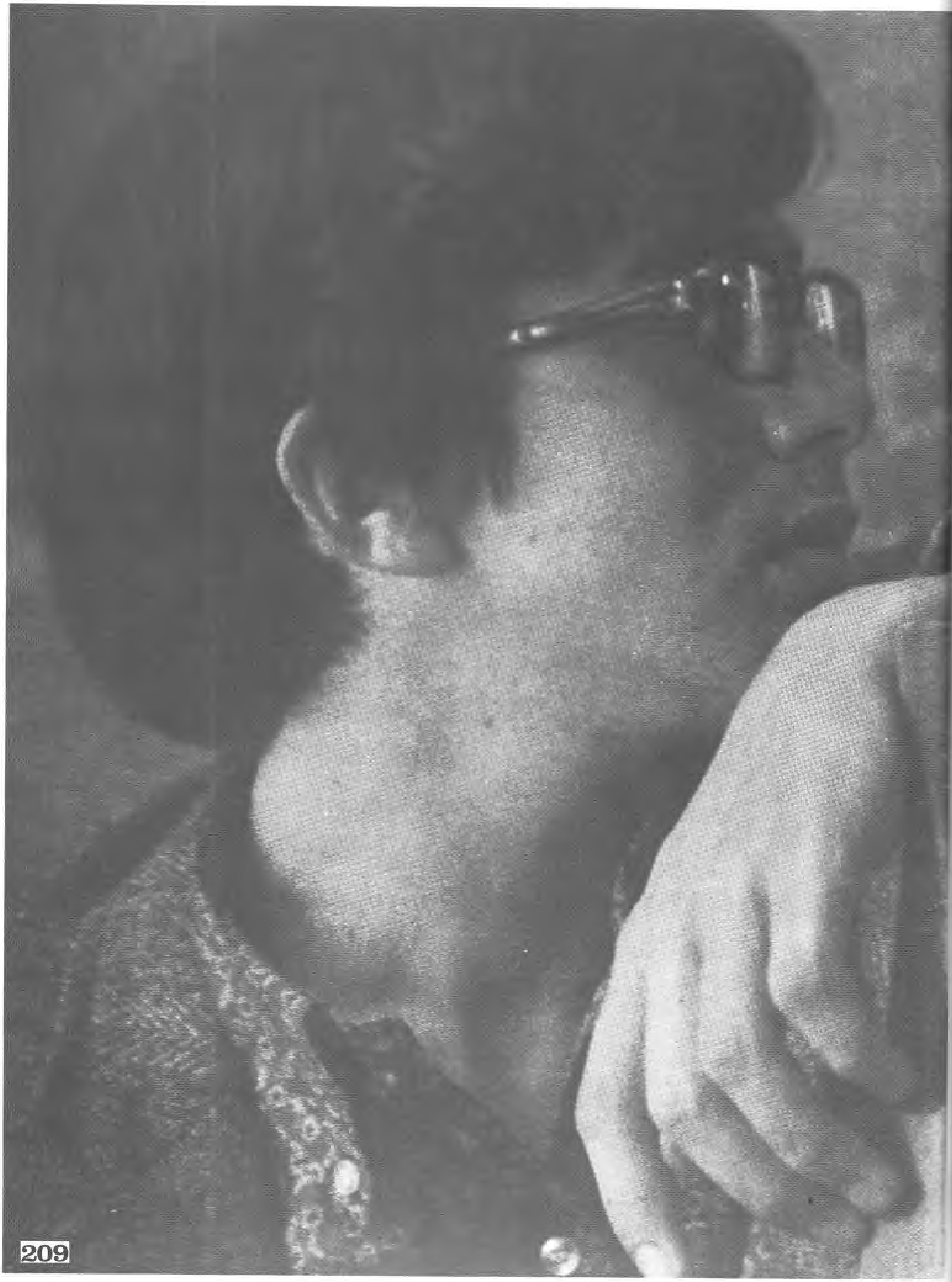
Sure enough Van Dyke Parks starts with many of the same intentions. (Wasn't he Brian's collaborator?) But he's got a softer touch (like in basketball). He thinks art is rooted in the anonymous. And that ideas and intentions are getting up in the saddle. Leaving imagination as manipulative, synthetic and sort of irresponsible. Altogether this means that imagination synthesizes ready-mades that have been turned into anonymous cliches via the information density route of overexposure through constant appearances on your radio (Top 40 and others), your tv and your tradition (folk songs, for example). As with the cynics (later Stones, Kinks, Who) there's an emphasis on positioning--but not to get things all questionable. Rather Van Dyke's synthetic move is toward a whole new order of stability, restabilization within a new context. So his Song Cycle is at once synthetic, derivative, funny, out of and back into phase, cliche-ridden, filled with ready-mades, overly familiar and unfamiliar, manipulative, anonymous, pretty pretty and manufactured with an all-time autonomous and superior production job. Clearly this finished product isn't a canned version of anything. Nor not even an approximation. Today the sound effect isn't merely convenient. (Organized sound has achieved autonomous integrity!) And if it took seven months and the 78 persons named on the back cover to do all this, then it's been worth it.

But what does it manage to sound like? Taking side one as a sequential example: beginning with Steve Young of Gadsen, Alabama singing "Black Jack Daisy," a bluegrass (folk); then "Vine Street" (by Randy Newman, soon-to-be-famous) with a big Broadway Pop-Swill influence, a lot of strings and prominent snatches of Beethoven's Ninth; "Palm Desert" syncopated with horns from Mahler; "Widows Walk" sung by Van Dyke with even more mince to his voice than Mick's had on the Got Live If You Want It "Lady Jane"; "Laurel Canyon Blvd," a very short automotive traffic song, completely unrelated to the Beatles, Beach Boys or Chuck Berry; "The All Golden," a song in the American style about Steve Young, it includes "Glory, Glory Halleluah!" amidst itself. In a Mahleresque arrangement hinting at Charles Ives. Ended by a train noise sequence, reminiscent of the great train arrival nostalgia scene in "Chappaqua"; finally "Van Dyke Parks" (a song in the public domain) with some more of that American folk tradition sung in combo with equally traditional "Star Spangled Banner" war sounds (appropriate to these lines: "And the rocket's read glare, the bombs bursting in air...").

But this sequential evaluation just won't do and perchance only the analytical mode will. Outside of the appearance (on side 2 as an intermezzo) of the long-rumored-but-hard-to-get great George Washington Brown version of "Donovan's Colours" (a version wherein the skippy treble ideal of the xylophone is the rule. Also a very mechanical-musical toy-sound version, wound up and down by a ratchet.), the single most immediately striking thing about the record is its intimate relationship to silence. First a justifactory statistical note: there are only three fadeouts: "Black Jack Daisy" to "Vine Street," "Palm Desert" to "Widows Walk," "The Attic" to "Laurel Canyon Blvd." Leaving us with very little heard silence and Van Dyke with maybe the most significant use of silence rendered absolutely significant by its merest absence since Mahler and Bruckner. Thus a destruction of silence, by noise, which makes silence into the ever-implicit (but never-present) comparative. (Subtly evoked by its absence. Always present but never there.) The closest thing in the history of Rock 'n' Roll is, of course, the Bronx Genius Phil Spector and his fantastic ground theory-silence denial hits: from the Ronettes to the Righteous Brothers to Ike and Tina Turner. But Van Dyke sustains this trick for so much longer than anyone has before. And like all good silence denial stuff the eventual cumulative impression is oceanic and homogeneous (wavelike sound motion dropping hints of secretive submarine cycles. Exactly.) Of course there aren't any unknown tongues. Oceanic music is so homogeneous as to be quite vulnerable to the excruciating breakthrough of the tongue. Rather, there's an active tongue avoidance principle.

In conclusion, who is to say that this isn't one of the greatest of Muzak albums? Joining Phil Spector's greatest, Herb Alpert, Procol Harum, Bob Dylan (Blonde on Blonde and Highway 61), Montavani and others too, too numerous. And this select company makes it not only (above all) traditional in every possible sense, not only a true idealization of the Muzak idea (i.e. universally eclectic silence denial), but also such an acceptance of so many disparate elements as to cancel out all interference and render this most up-to-date cynicism postcynical, i.e. absolutely accepting. (His arms are open wide.)

--Sandy Pearlman



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Rain drops on the roof tops; Van Dyke Parks is at my door.

His face is very soft, almost feminine, and he looks about 18, but then sometimes when he laughs he is a wizened old man.

"This is me here." A Rover TC-2000; 20 cockpit dials and switches that flip up.

"Listen," he says, backing down the hill, "I lived in Pennsylvania where you can't see the television for the static from the chains on the cars outside."

David Anderle lives in the Hollywood Hills and works for Elektra Records and he is not at home, and Van Dyke leaves a copy of his album **Song Cycle/Van Dyke Parks,** on the kitchen table underneath a poster by Judy Collins. By the front door is a ghostly painting of Dylan, and in the living room is a chubby-ghost, incandescent painting of Brian Wilson.

"It's nice here, isn't it?"

"Very."

"What did you think of his painting of Brian?"

"It's great."

"Brian hated it."

"Why?"

"It blew his mind." He smiles. "It just blew his mind."

Outside: "Brian is a very talented guy; a brilliant fellow."

Van Dyke Parks, who worked with the Byrds at their best (*Eight Miles High*), worked with Brian Wilson in the afterglow of *Good Vibrations*. Listen to the difference he makes on *Heroes and Villains* and *Vegetables*.

"Brian was very kind. To all of us. This car came from Brian.

"That's the Cardinal's house over there." A very exclusive residential district off Wilshire Boulevard, with a speed limit of 15 miles, and they are very careful about who they let buy a house in there, and there is very little traffic coming in or out through the gates, but every 37 seconds the light changes to green on the chance that one of the exclusive residential district's cars wants to flow through that gate, and all the traffic on Wilshire Boulevard comes to a stop until the light changes again. ("There are, don't you think? Reasons for everything?") "And my wife's parents live over there. And we live here, in a place over a garage."

Van Dyke parks; walks into the back yard, introduces his rabbit, picks him up out of the wire cage, holds him softly in the moonlight, arranging the padded feet. "Isn't he a great rabbit?" He plops him back inside, watches him eat his lettuce. "How do you like the cage? We built it ourselves, and it came out all right, didn't it? Looks like a box, doesn't it? It's got four sides. Driving a nail can really be hard, you know."

His wife, Durrie Parks, looks like a gorgeous china doll.

"I broke your lighter."

"No," she says. "It was already broken."

"Oh," he says, tossing it in the wastebasket. "I think we should have some coffee now. What do you think? How do you like it? No, no it's all made. Black? Ah, this is the true test, honey. Ask the man who drinks it black. How do you like the coffee?"

"Here, have some nuts," offering a tin of macadamias. "They're really good, once you get *in-to* 'em. Yeah.

"Yeah."

"How long have you been in pop music?"

"I hate all these categories, don't you? 'Rock and roll,' 'pop music.' Don't they

Van Dyke Parks has written an oratorio

When your record is a smash, you hire three managers and get an unlisted phone. But "Song Cycle" is not a Top-40 radio album, and Van Dyke Parks won't change his way of doing things at all.

By Tom Nolan

The old pond:
A frog jumps in:
The sound of the water.
—Basho

THE TADPOLE ARC

Contrapunzal 'll plait her silver hair
with a teatray mirror & vanishing cream
dove take hawks underwing angels bear the backs of mustangs
carry your dream among the bullrushes
the ponds wax wider as you enter their waters
so move the dark of no thru fortified days & nights
harmonica tuned high at your hip
ready for Saul's solstice and Jericho
the frog leaps echo of Basho
the traveller unlocks the key with his staff
mounts the stairwell on a whale's prow
(chants hold the runaway fuse like a veil)
musical frog go brave in your arc
the barred lines enjoining rhymes
intraseed in behalf of the magic
the sea-cleft streams plowed open by the scales
of an iridescent angelfish dancing in seven veils
demanding more than an ear familiar with praise
shyly lifted & kissed my ear
the centrifugal ripples streaming up a dark Cartesian well
I surfaced on spiral waves & thought of you
Van
Dyke
Parks
even before the 9th bee came a thorn
in the lion's corporate paw was gentle Androcles
speaking of man's suns by candle-lit orange crates
cyclonic tonics moving the dark
out past beyond back to the front
& thru the portals passed the most meaningful birds
into the promissory land of 9000 sunsets
tailormade to fly we dug while dancing
carving the musical rock like a ball of artesian wax
pressed flat smoking
shiny crayolas in bellbottoms
escaped folk & factory boxes
roll aboard teatrays & are electrified
then melt away in technicolor rains
but you knew of higher youth orchestrating from your forestary pond
enduring great love refusing the locomotive
among the waxing royalties (I feared for your life!)
but you chose and crossed bridges in midstream
& came to the sunshine thru newly mined coin
tho your musicbox colors paled cautionary warners
while you sang sweetly thru bizarre harbors
thru brine & beaches thru cabbages and strings
your imprinting prince in centrifugal leaps
wakes from the pillow found waves clear the water
dances beyond the rim freeing samadhi's child
(tadpoles hold the runaway fuse like a rail)

—Paul Jay Robbins

bother you?"

"They bother me, but they don't bother me."

"I mean 'rock and roll.' The Beach Boys are rock and roll. That's rock and roll for me. **Pet Sounds,** that's the . . . ultimate, with all those rhythms and instruments and everything, that basic chunk chunk chunk chunk. Which Brian got from Spector, I think.

"But then the Beatles; when the Beatles started doing the Beach Boys . . ."

(Later, he would speak of *I Am the Walrus:* "That record makes me very conscious of being apart, in the outside world, *looking at something;* whereas I wasn't with *Help!* I was right in the middle. Everything coming at you from all directions there. No question about it.")

"Isn't color TV *great?"* On Channel 34, Kay-Mex, a Latin trumpet player with a mustache in a night club renegades his audience into applause — "Go, Harry." Back to a color commercial for toothpaste where eight-year-old uniformed little boys are drilling with rifles or something. "Wow." Snaps the set off. "That's about what you'd expect."

He gets a magazine from the table. "Now this, now this is really important. There are all these conservationists, these old Teddy Roosevelt people, and maybe this is the one good thing they've learned, but they really know about all these trees, and what you need to do for 'em and all of that. Coniferous. All of that. And these people are trying to *save* these forests, because they *believe* in it. Now there's something really important. In fact, what I'm going to do, I'll get you a guest membership in this, and you'll get this magazine, and then you can do what you want with it after that. Here, look at this." Flipping through the pages. "Look at that. Yes, I'll get you this, and I'll get them to send you an album, and those are the two things I have to remember to do for you."

He has a copy of the album, as yet unreleased. In a while he will get around to playing it. "Have you seen the cover? Isn't this picture beautiful? The cover really doesn't do justice to the picture, because they couldn't get the right shade, the picture itself is much darker. But it's such a great picture. Guy Webster picture."

❖

Moby Grape were making an album last year, and some of the people at the Columbia Records studio in Hollywood at one in the morning (as well as people in other places all over the city) started talking about Van Dyke Parks and the 45 rpm single he was constructing.

"It seems Van Dyke Parks got ahold of a tape made by some very wealthy guy named George Washington Brown who lives in South America or something, and this very wealthy cat wants to make a record. So there is all this complicated communication between them, and Van Dyke is having him do it all over again, and he tells him what instruments to play and what notes and everything, and the guy does it, four bars of something on the piano, sends it back to Van Dyke who splices it in, Van Dyke is mixing all these tapes together and everything, but it'll be this other fellow's record, because he's actually *doing* everything on it — George Washington Brown!"

The record eventually came out, and it was an instrumental of *Donovan's Colours* and Richard Goldstein, writing in *the Village Voice* dubbed Van Dyke the New Jazz Man and said the record was beautiful and a two-o'clock-in-the-morning juke-box classic, and that was that. (It's on the album; George Washington Brown plays the piano.)

❖

Why did he put out *Colours* by George Washington Brown?

"I thought it should be a hit. And I wasn't quite ready to subject my self and my name to such close, hmm, scrutiny. I was curious about the reaction it would get."

"But everybody knew it was you."

"No, but no, that wasn't me. That was George Washington Brown."

He gets an album. "I'm going to play a record for you now that means a great deal to me." It is a record of folk music from an Armenian-like country, featuring a large ensemble of singers. It eventually swells to a sustained feverish pitch, at which point he stops talking to listen, holding his breath. It is a transcendent moment. "Aah! And people say folk music is dead. I just hope to come a little close to something like that."

The time has come to play the album. "This is the first time Durrie and I have heard this together. The first song on the first side, *Vine Street,* my friend Randy Newman wrote that, it's his arrangement. He's a really good composer. Do you know *I Think It's Gonna Rain Today* on the Judy Collins album?"

"Yeah."

"What do ya *think* of it?"

"I think it's a real fine song."

"Oh, yeah? I wish you'd listen to it again, because I think it's a great song."

It's not the greatest stereo in the world, let's face it, a portable job with two speakers that come off the hinges and wires that tuck in and out of the holes and he stretches the speakers out across the room and says, "Well, it'll sound as good as it can sound now," and puts on his album.

And his album. It's an *American* record; certainly; an American record. And, like Americans, starts out naive, and ends in a confused retreat to Hoping ground. Everyone who listens is a hero. On the way are several perfect three-second encyclopedias. One moment:

An old car rattles musically —

I came West unto Hollywood . . .

and four notes on a French horn:

There is a Presto home-recorded audio-disk of a radio program in 1944, and after Norris West telling that Eugene Ormandy next week begins his annual four-week-long winter vacation and signing off for the CBS Radio Network and a closer voice saying this is KNX, CBS Radio in Los *Ang*-guluss, the Voice of Hollywood; after a xylophone singing commercial:

You'll be thankful
For a tankful
Of Chevron Supreme Gasoline
Faster Starting
Quicker pickups
With Chevron Supreme Gasoline
Yes, folks!

THE BEACH BOYS SCENE

THEY GIVE "GOOD VIBRATIONS"

The world of pop music is a world of change and ferment, of revolution, love and hate, peace and war, acid and meditation — every emotion and attitude in today's world. This is necessarily so because pop music (probably now more than at any previous time) is a mirror of what's happening in the world — especially in the minds and hearts of its youth.

The Beach Boys were a pop group before being a group was the only way to achieve something. For such a group to remain popular through all the changes this music has experienced, to be able to adjust to the new needs of its new audiences, and to grow continuously rather than resting on the laurel wreaths which rightfully belong to the kings and emperors of a hard fought for constituency is a rare feat. It is the greatest tribute that can be paid the Beach Boys to say that they have done this.

There are and have been thousands upon thousands of groups who put themselves together aiming for that star they'll never reach. For the past seven years, as others have come and gone and fallen by the wayside to go back to their schools, offices, factories and fields, the Beach Boys have stayed up there making albums and singles of high quality, selling them in high quantities, and drawing huge crowds even in towns they've played numerous times before. No one seems to tire of a good thing and that the Beach Boys are.

Not that there haven't been ups and downs or bad periods for the BB6 during the past years, probably the worst being the time after "Pet Sounds" and "Good Vibrations". The Boys were bigger than ever and they were receiving critical acclaim unlike any they'd ever gotten before. England's *New Musical Express* named them the world's top pop group. The pop public waited anxiously for the follow-up; We kept hearing about a new single to be called "Heroes and Villains" and about "Smile", a new album, but nothing came. Many started to say nothing would come, that Brian had lost the magic touch. Even Brian began to wonder as the months passed and he and the other spent countless hours in the studio trying to perfect the new material but unable, it seemed, to reach exactly what they were reaching for. This seems to happen frequently to creative genius such as Brian's. Paul Simon recently went through the same kind of thing but he came back in the spring of '68 with material that was better than ever. So did Brian -- one can't keep true genius down forever. "Heroes and Villains" and "Smiley Smile" reached us in late summer of '67 — not just via the airwaves and records but reached us deep down with a talent, touch, and sound that was unbelievable.

The Beach Boys seem to have become a permanent fixture of pop music. But they're not a fixture like a light switch which is turned on and ignored. They're turned on and listened to and imitated and respected, and they are noteworthy for a quality they possess on record, on stage, and in their personal relations with each other off stage — the quality of harmony. Te pop world could use more of it and is much better off for the abundance of it the Beach Boys have given us.

Van Dyke Parks

(Continued from page 37)

— *is* Diana Gayle, with music in her heart and a song on her lips and all she asks of you is, 'Give me a heart to sing to, for my heart and I agree' — that is part of what Van Dyke's moment is about.

But by the end of the record everything has come together and fallen apart, and the last two songs are not songs, but oratorios, chorales, Hollywood musicals, there is no real description for them. In *By the People* Van Dyke sings of the American South, the Russian North, and, with a choir the responsibility of nations in the 20th Century. The last song, *Pot Pourri*, is Van Dyke's voice, tiny, with a piano, singing of a Japanese gardener standing in the rain, deciding to "peel the rust off purple arbor." But there are haunting echoes: an inverse reference to concentration camps, and the final line, "Dust off Pearl Harbor time."

"I mean to stand right up there with the best of 'em. And let's just say that it'd be a good thing if after this record comes out, a lot of people have to start *running* to catch up. A *laawht* of people are gonna have to catch up."

Starting the car to take me home. "What's good here? Up, I guess. Yeah, up is good." Flips all the switches up. "You shouldn't talk that much about me, you know, I'm not really important. It's just sort of discouraging, that's all. That someone can come along. A layman in the field. And be considered . . . advanced . . talked about. I'm not really important to all of this.

"It really shocked me, the first time I heard myself coming over the air, this soft little baby voice. But I can't help that, you know, that's the only way I can sing. But it's just that the public is subjected to so many things on the radio that they shouldn't have to be. Maybe I'll get into production some day, and maybe make it easier for things to be heard and done.

"So you shouldn't talk that much about me. What I'd really like to do, and hope to do, is for us to get some old car or something and go all through Europe, and I'd play piano for our meals there, in all those little places. And then come back here, and make another record.

"Well, but I really hope you like the record, because we worked like hell to make it. We had staff musicians there. And those musicans really *played*. And we had Russian cats playing there. And their *hands* were shaking. The finest balalaika player, and he doesn't even have a record player, I'm gonna give him mine — it's not important, I can get another one somewhere — so he can hear the record. We had to convince him that he should use his real name."

Pulls into the driveway at the foot of the hill.

"Okay. Folk music. Randy Newman. Conservation. I guess that's about it.

"I really think I've done some interesting things with my problems.

"I dunno. Maybe I'll go back to doing studio work. Isn't it funny, how hard we have to work, just to make a living.

"But, iron curtain, hotels, late afternoon and *every*thing will be all right."

* * *

The Negro messenger pulls his cap down low in the pouring rain, handing in the envelope with Van Dyke's album.

"It really is pouring out there. I'm sorry to make you come up those three flights and all."

"That's okay," he says. "That's what I get paid for."

How we lost $35,509.50 on "The Album of the Year" (Dammit)

Here's what we did. Put out Van Dyke Parks' "Song Cycle."

Enough said? Hardly.

But first, don't worry about us (Warner Bros.-Seven Arts Records). We're not hurting for the $35 thou. We sell enough Petula and Cosby and Association, we can afford a Van Dyke Parks.

Our Mr. Waronker, who produced the album, specializes in producing tough sell stuff like this LP and Randy Newman's. Our Mr. Waronker and the World's Mr. Parks created "Song Cycle" in 1968. When all the bills came in, it cost us $48,302. And that's not adding in a lot of things we could add in.

We gulped, and issued "Song Cycle." We issued it thumping our tubs and twisting your arms.

In response, here's what some of you said:

> **"A milestone in pop."** — *New York Magazine*
>
> **"*Song Cycle* makes fuller use of recording studio techniques than any previous pop record."** — *Saturday Review*
>
> **"The most important, creative, and advanced pop recording since *Sgt. Pepper*."** — *Jazz and Pop*
>
> **"A milestone in the development of American popular music."** — *Cheetah*
>
> **"A startling musical and artistic experience."** — *Women's Wear Daily*
>
> **"High record of the year."** — *Esquire*
>
> **"All shimmering beauty."** — *Time*
>
> **"A high flying ear trip."** — *The Free Press*
>
> **"One of the most important new records of the year."** — *Sing Out*
>
> **"Record of the Year."** — *Hi Fi/Stereo Review*
>
> **"A milestone of American pop music."** — *The New Yorker*

Boy oh boy. We knew that was the best $48 thou we ever went for. Not even Santa Claus gets reviews like that.

We got set for The Big Pay Off.

(The sole cautious note came from Our Mr. Smith. Our Mr. Smith takes a jaundiced view of Art. After about a month of tub thumping, Our Mr. Smith shook his head and said, "Van Dyke's album's such a milestone, it's sailing straight into The Smithsonian Institute, completely bypassing the consumer.")

O.M.S. was damn near right. We're still $35 thou in the hole. To date, we've moved about 10,000 copies of Van's album. That's not enough.

To come to the point: "Song Cycle" is everything those review quotes say it is. Hearing "Song Cycle," we've heard the future, and prefer it. We urge you to, too. Lay down your bucks. Enter Van Dyke Parks.

So doing will make Our Mr. West smile. West is our treasurer. Buy "The Album Of The Year" and, for free, he'll let you call him Ed.

But don't do it out of worry for us. We're selling enough Peter, Paul and Mary and Mason Williams and Rod McKuen, we don't need your bucks.

But you shouldn't—honestly shouldn't—miss "The Album of the Year."

IT COST US $48,302.

Dear friend, June 16, 1969

many have been the trials of my Van Dyke Parks album over the past year as i have begun to reach my friends in promotion of Song Cycle. I think it would greatly help my-our cause if you sent me a picture of the maestro which i could have blown up into a poster (not for profit from resale but rather to help spread the word) which i could hang in a local record shop sympathetic to the cause. Through my effort Mr. Parks is regarded by most of my friends as a Pop-Deity and a photograph would enhance devotion to Him. Would you also tell me if the Datsun commercial on the songbook was ever marketed and if so with what success.

That's all folks
Tom Cullen
20-63 St
West New York N.J.
07093

P.S. tell Van Dyke he's won my mother's admiration.

Dear Mr. West

I saw your ad in the L.A. Free Press about the Van Dyke 1¢ sale. My roomate has since lost the issue + the coupon — but I'd like to take advantage of your offer anyway. Enclosed is my Van Dyke Record and penny. Incidentally, the record never was circulated around Colorado. I had to order it directly from you the first time.

I'm doing my best to promote the album. My music prof. at Colorado State College is almost ready to get the album for the school. That way all music students could hear it. Keep your fingers crossed.

Sincerely yours,
Tom Merry 1316 10th Ave. Greeley, C
8E

all I had was a nickel.

---

sp

February 13, 1969

Dear Mr. Cornyn,

I read your advertisement in the "Village Voice" a few weeks ago, and decided on the spot to buy Van Dyke Park's' album. (He was groovy on Judy Collins' new LP!). But with the start of a new semester of school, and my ever-present job (to keep me there!) I didn't have the opportunity to get the album. Yesterday. I finally got the chance! You must have heard about the N.Y. snow storm Well - because of my belief in you, I drove (almost 1½ hours) to E.J. Korvette to buy the record To my dismay - they didn't have it - and after I chugged all over Long Island (in that weather) for two more hours - I gave up. No Van Dyke Parks album anywhere. I was dejected - but not for long. Today I got my new "Voice", and there it was - the new ad. Since I had no where to buy the record and not one of my friends has it - I thought of a dynamite Solution. My Stereo is really popular in this neighborhood! Alot of groovy people spend countless hours at my house listening to my albums. So how about my trade for all the exposure that the VDP album would get here! I'll send you two pennies (enclosed) for any copy of the album - new, old, torn to shreds - any copy with all those used albums being returned, you can spare one for a sincerely interested guy! If not - I won't feel too bad - I still have my beloved Joni Mitchell to listen to!

(BACK)

Two weeks later, and it still looks black for "The Album of the Year"

2/7/69

Dear (Margaret?),
I dig your ads but how about ① getting air play for Randy and Van Dyke and ② putting copies of these albums on record shelves. Finding my Van Dyke album required looking in twenty five record stores.

Excelsior,
Gary Goldstein
157 Crescent St
Closter, N.J.
07624

Two weeks ago, in this very space, we shoved it to you pretty good about Van Dyke Parks' album of the year that lost us $35 thou. Apparently, not enough of you were paying attention, or are moved by our eloquence. Sales since haven't wiped out that $35,509.50 loss. By a mile.

Apparently some of you don't believe things like:

> "Not since Gershwin has someone so completely involved in the pop holocaust emerged with such a transcendent concept of what American music really means. *Song Cycle* is that album we have all been waiting for: an auspicious debut, a stunning work of pop art, a vital piece of Americana, and a damned good record to boot." — Richard Goldstein in *The New York Times*

You probably shouldn't believe reviews like that. Except when they happen over and over and over and over. To wit:

> "I am suggesting not only that you buy this album, but that you listen, really listen to it." — *The New York Element*
>
> "...the most important art-rock product... a critical wowser that sold zilch copies." — *The Los Angeles Free Press*
>
> "No less than the total American experience." — *Discoscene*
>
> "I think you should own this record, and should invest some time listening to it... If there has been a more provocative, more intensely creative collection issued by any label in the past year — in "serious" music, pop, or jazz — I have not heard it." — *American Record Guide*
>
> "If it took seven months and the 78 persons named on the back cover to do all this, then it's been worth it." — *Cheetah*
>
> "Van Dyke Parks may come to be considered the Gertrude Stein of the new pop music . . . *Song Cycle* presents us with the work of a creative genius. Van Dyke Parks is there first. Listening to *Song Cycle* may not bring love but it most certainly will bring music liberation." — *Rolling Stone*
>
> "Very esoteric." — *The Hollywood Reporter*

These raves, by the way, are all new raves, different from the dozen raves we quoted two issues ago. So you can see, we're not hurting for words.

Just for sales.

What we want, people, is some action. Some spreading of the good word. To assist you in this, we've come up with a deal.

For those of you who are already Parks fans and own the album of the year, we got a deal. You can get a second "Song Cycle" to pass on to a poor but open friend. Our Mr. Cornyn's come up with:

OUR ONCE-IN-A-LIFETIME
VAN DYKE PARKS 1¢ SALE

Your Mr. CORNYN
Warner Bros.-7 Arts Records
Burbank, California 91503

Dear Stan:
Yes! Send me *two* Van Dyke Parks albums to replace my worn one. I enclose my old album (WS 1727) and a penny. I promise to pass the second one on to a poor but open friend. Sincerely.

____
____
____

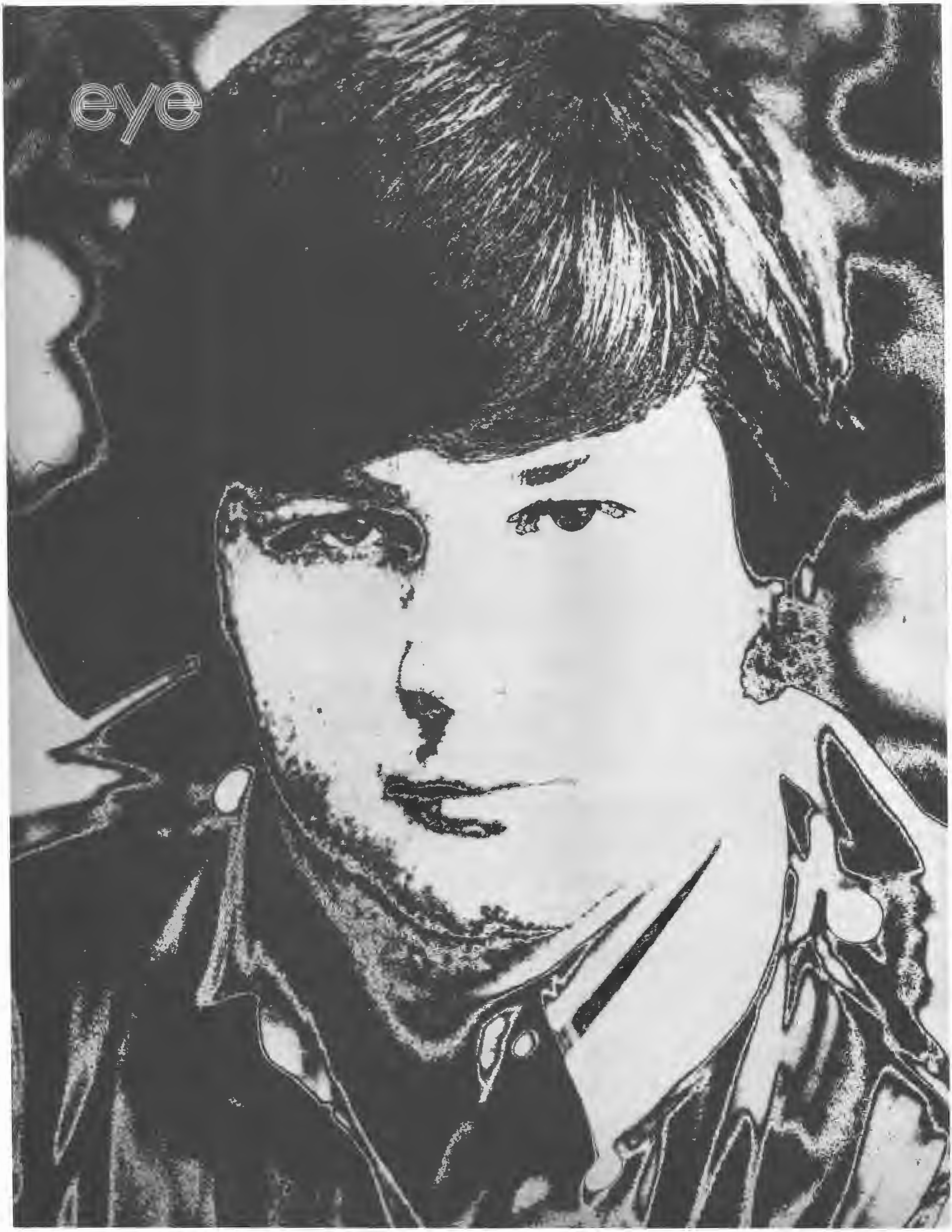
Not much of an offer?

Too hard to mail an album to Our Mr. Cornyn?

Maybe so. We don't expect a flood of mail on this one. Look, we're already down for $35 thou.

But, if you feel about Parks as we do, send in your old copy and a penny to Our Mr. Cornyn.

He'll get right back to you.


eye

ONE PART MYSTICAL-MUSICAL-GENIUS + FOUR PARTS ELECTRONIC-BARBERSHOP-HARMONY = BRIAN WILSON & THE BEACH BOYS

BY KURT VON MEIER

Behind Brian Wilson of the Beach Boys is an extraordinary history, composed of mosaic fragments of modern mythical archetypes rearranged to create an original yet deeply familiar image. First of all, the Ludwig van Beethoven syndrome comes to mind as a source.

There are the obvious similarities between Beethoven and Brian Wilson: the brilliance, intensity and success of their compositions, plus the technical virtuosity of first-rate performers. The major and most tragic event of Beethoven's mature career was his deafness; the realization that all sounds of the world were becoming gradually cut off from his existence. Thus he could only continue to compose (such masterful works as the *Ninth Symphony*) from sounds that existed within his own head. Brian Wilson's case is a poetic inversion of Beethoven's. Beethoven lost his hearing tragically toward the end of his life, when he had already a developed talent; Brian Wilson has been almost completely deaf in one ear since birth. Strictly speaking then, there could be no "tragedy"; it was hearing he never had.

Brian Wilson's story is almost certain to come out happier. Several doctors had assured him that the nerve endings in his ear were dead, and that his hearing could not possibly improve. That is one reason why, of all top groups of the sixties, only the Beach Boys have never really had a stereo-conceived album: Brian produced them all with the use of only one ear. But with the insights and advances of modern medicine, a hopeful diagnosis could finally be made. Last year, just after finishing up the recording sessions for *Wild Honey*, a successful operation was performed. Although Brian is still recuperating, a joyful "Beethoven's Alternative," appears imminent—as though history were finally squaring things with civilization. All those unrealized sounds and unimaginable stereo combinations are now within the realm of possibility. Who knows what it will sound like on records, or what this may mean for the Beach Boys' sound wherever they play?

A study of the group's progression since their inception gives us some idea of what might come next. *Pet Sounds* marks the end of the Beach Boys' first phase, beginning in late 1961 when Brian produced the group's first single, "Surfin'." In a way, all of their music —from that first release right up to the *Pet Sounds* album—fits together with firm stylistic consistency.

The music, the group's image, even the Beach Boys' individual and collective life-styles all emerged to form a coherent "Beach Boy Idea." The Beach Boys are up front: direct, honest, wholesome and healthy. They symbolize a golden California; a red, white and blue America—but without the quasi-fascist, professional-flagwaver overtones we have come to associate with this image.

PHOTO BY RICHARD DAVIS

BRIAN WILSON

One of the key problems confronting the group's evolution lay in transcending much of what became associated with this heretofore successful Beach Boy Idea. In order to move forward artistically, they had to expand and modify the historical and aesthetic limitations of the name and the image. It is just this image-identity problem, together with related interpersonal issues, that is raised by *Pet Sounds*. Alternatives and implications are explored in *Smiley Smile*, and a final resolution is achieved in *Wild Honey*. Indeed, the last three Beach Boy albums document a confrontation facing almost every pop group that has met with success and yet has attempted to go further in terms of its own art—the search for a dynamic and productive, yet peaceful and loving, natural organic balance in the group.

The Beach Boys—like the Beatles and other groups in England—discarded the older show-biz idea of a carefully costumed, tightly choreographed act just before making *Pet Sounds*. The liner photos show them in traditional Japanese attire. This was more than just a road-show gimmick for a one-shot laugh. There was a deep feeling of affinity with Japanese life-styles and culture—and while a Samurai suit might not be the best thing to wear for a concert in California, the Japanese audiences loved it, appreciating with pride the respect and inspiration their own culture had engendered. This is also reflected in the music, such as the use of Kabuki drum sounds at the beginning and near the end of "Caroline No."

The Idea of the Beach Boys, however, had not yet dissipated. Most of the guys admit there was an indefinite period of crisis when it just didn't make any sense to confine the group's development to a misguided, rigid adherence to some "corporate image." Getting away a little bit from the necessity to wear striped T's and topsiders, the group demonstrated outwardly their greater sense of inner freedom and self-expression.

From the start, the Beach Boys were a very close-knit unit, secured by ties of close friendship, and by family relationship. It was also clear from the start that Brian, the eldest of three Wilson brothers in the group, was the prime mover. In fact, Brian might even have been an outstanding member in Johann Sebastian Bach's brilliant musical family. Admittedly, words like *genius, fantastic, outstanding* and *brilliant* are bandied about loosely in the music business, often in reference to Brian. This in itself doesn't prove very much. There is, however, fairly widespread agreement in ranking Brian right up there with the other creative masterminds in the field—John Lennon, Phil Spector, Smokey Robinson, Mick Jagger and Brian Jones, and one or two others. (You fill in the blanks.)

As Derek Taylor—longtime friend of the Beatles—once wrote about Brian Wilson, "He alone in the industry—at the top of the pop pyramid—is full creator of a record from the first tentative constructions of a theme to the final master disc. Brian is writer, performer, singer, arranger, engineer and producer with complete control, even over packaging and design."

Brian is the anchor man of the Beach Boys. They know it and he knows it. At another time, and with other people, this would immediately suggest a fantastic assortment of potential ego/group hangups—*because of* the group's tightness.

For all of the arts in the 1960's, certainly one of the most basic and recurrent concerns is the problematic necessity of an assertive, even aggressive ego as a condition of creativity. In painting and sculpture, this surfaces as a stylistic problem of "impersonality" seen both in the commercially derived imagery of Pop Art painters and in the austere forms and machinelike textures of "minimal" sculpture. From architecture to scientific research projects, this impersonality is indicated by the absorption of individual contribution into the achievements of team effort. In popular music, we witness the subtle shifts that occur between individual stars and the groups with them. The Beach Boys exemplify the complex problems of this shifting-limelight ego-game. But their importance in the history of popular music lies in the group's beautiful and practical solution to these hangups while each member remains essentially himself.

Groups tend to form around leading talents. And there is often a great temptation, subsequently, for the key figure to assume an identity separate from that of the group. This causes a group as tightly fashioned as the Supremes to become "Diana Ross and the Supremes," or the Animals to become "Eric Burdon and the Animals." Of course, many groups, following a fifties tradition, still start off like a chief and his Indians. But there is another tradition which respects the identity and integrity of the individual while envisioning a heightened potential for self-realization which he gains as a member of a tribe. The Beach Boys reflect this growing attitude, along with the Beatles, the Stones and many of the groups out of San Francisco.

NOW HEAR
THE BEACH BOYS
NEW SINGLE
EMI
HEROES & VILLAINS
CAPITOL
CL15510
E.M.I. RECORDS (THE GRAMOPHONE CO. LTD.) E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1

BRIAN WILSON

Now, a whole generation of musicians is developing, who are much less interested in power plays than in everyone's contribution to the mutual health and happiness of the entire tribe by becoming a more beautiful, complete person.

Brian Wilson's perceptive genius —in somewhat artificial distinction to his creative talent—lies in recognizing the Beach Boy Idea as something more valuable in personal, human terms than merely the commercial, show-biz image. Maybe that is why he didn't climb on everyone else's back just to get a little higher himself. There are problems of just plain decent behavior, too; it would be much easier to push your own ego-image out in front if you didn't happen to dig the other people with whom you had been working and creating for several years.

Whether the motives be professional, or personal, every member of the group slowly came to realize the indispensable sense of *inter*-relationship. Through the transformations that occurred during production of these three albums there arose a pervasive desire for natural, organic forms of organization, rather than the artificial, authoritarian structures imposed on many pop groups (by the work schedules, by managers, or by the members of the group themselves). In the case of the Beach Boys, it only remained for this mutual realization to be road-tested, then instituted as a new "organizational" foundation.

The first stylistic and structural crisis for the group was occasioned by *Pet Sounds*, a year-long project. This album stands historically as a watershed in the development of the group. In marked contrast to all the earlier Beach Boy albums, a host of studio musicians augmented the group. While this is normal procedure for pop and rock recording sessions, the Beach Boys, from their earliest studio dates, were used to producing all their own sounds. So, even before the introduction of the compositions themselves, a major extraneous element entered the concept of the record.

Then there was the conception Brian had of the music itself. It was more symphonic; deeper and more ambitious than anything the group had recorded. It's even been said that some of the executives at Capitol Records, despite their pleasure and confidence from an unbroken string of smash sales with previous Beach Boy albums, were very uneasy about the commercial potential of *Pet Sounds*. Fortunately, this challenge, created by stylistic maturity and supported by artistic integrity, was met by industry and commerce. Capitol decided to go ahead and release the record.

In all, production of the album took a full year. During this time, the Beach Boys were in and out of town fulfilling concert tours and personal appearances, and taping at recording sessions whenever time could be sandwiched into the schedule. Meanwhile, Brian completely dropped out of the touring bag. He stayed in Los Angeles working over tapes—correcting, editing, dubbing and overdubbing—and planning new music or new arrangements for music already recorded. Then the group would appear for another taping session, returning from wherever it had been.

Onstage, Brian's place was taken over by Bruce Johnston, a California bass-player, singer and longtime friend of the group. Inevitably, this shift in personnel, accomplished gracefully and fortuitously, produced a subtle change. This was a radical modification in the basic character of the music. No matter how it might sound onstage, as music *performed* it was quite clear the Beach Boys were breaking into more exploratory realms with music created by very different principles than those that had become so comfortable and familiar. The studio and its workings are an inherent part of *Pet Sounds*. The Beach Boys would find, as would other "studio-oriented" groups, that it takes performing skills, technical virtuosity, plus a high capacity for showmanship to come near carrying off a recorded *Pet Sounds* onstage.

With the group onstage or touring much of the time, and Brian in the studio or at home, a sense of separation occurred. Certainly this is what the public came to believe, with the touch of natural malice all gossip holds for us. Fans—especially those who had not been following the group's musical development—became almost perversely fascinated with the image of Brian Wilson, who seemed a lonely, isolated creative genius, a counterpart to the romantically tinctured image of Beethoven.

Particularly in England, Beach Boy fans began to eat this up. The illusion did not correspond to reality, although it was not totally false. There was that full-page ad in a British music publication offering "Holiday wishes from the Beach Boys and Brian Wilson." This sort of thing did tend to project the idea of a growing split. The notion, however, was based on essentially false premises; i.e., that Brian no longer really considered himself a Beach Boy, that he had set himself outside—and above—the group. That was not where Brian was at.

Within the group, there was apparently never any question about their underlying solidarity. Dramatic and conclusive evidence of this is manifested in the project that followed *Pet Sounds:* the creation, recording, production, and release of a tune called "Good Vibrations."

"Good Vibrations" is among the greatest single recordings ever produced in the field of popular music. Brian Wilson worked over the tapes and the scores throughout the spring and summer of 1966, polishing and refining until the early-fall release date. This meant full-time effort for well over half a year to produce one 45-rpm disc. If there is any one "secret" to the Beach Boys' success—apart from natural talent —it is that they all work very hard.

Also their heads are straight. Some very nice things were happening to the group now. Along with millions of the under-30 generation, they joined in the quietly revolutionary processes of self-discovery that may well reveal the mid-1960's as the beginning of a great historical movement. On the more apparent social level, which is but a counterpart to the explorations of inner space, they have accepted the human potential for freedom, openness, love. Moreover, they are applying self-discovery to the real world in new and radical ways, to relations with other human beings and, first of all, to themselves. One may question the relative efficacy of various means by which these insights are gained; but there will be little dispute—among people under 30, or among spiritual teen-agers—that such a revolution is, in fact, under way, and that it is one of the most important and pervasive facts of our cultural existence.

Brian's brother Carl once said, "We're only part of a world-wide pop movement in which millions of people have a part to play. . . . We are simply the front men for what's happening."

This movement is much of what "Good Vibrations" is *about*. The immediate source of the phrase was Brian's mother. One day she was telling him about a feeling that there was something like vibrations between people. These did not correspond to specific words, nor even to articulated thoughts; they might suggest, rather, another, nonverbal medium of communication altogether.

The original track of the song, though comparatively simple in form, was already close to the final version's melodic line, except that the whole idea of a melodic line is shattered by that time. Instead, "Good Vibrations" projects its musical structure, from which melodic elements emerge like pieces of a mosaic. That ultimate master was assembled very much like a mosaic, too. The group was still traveling in and out of town during this period. It was definitely Brian's musical mentality that held the strings controlling the creative surges and subtle refinements, balancing to a definitive sense of poetic continuity.

What makes "Good Vibrations" one of the most significant releases of the 1960's, over and above its importance in the Beach Boy's evolution, is the monumentally ambitious symphonic structure in the context of a pop tune. A failure here would appear ludicrous, but Brian Wilson's success in producing "Good Vibrations" lifts pop music to the full dignity of classical repertoire. The recording breaks into an area of musical thought anticipated perhaps only by Phil Spector, or, much earlier, Stan Kenton.

"Good Vibrations" is one of the first and finest examples of nonlinear, nonfinite, nonstatic, instant, total, integrated mosaic-type organization. In Marshall McLuhan's term, it is *cool*, requiring the listener to enter into its world of sound, to participate as a party in an aesthetic event and to supply for himself all the connections and transitions prerequisite to instantaneous total comprehension. It is also a masterpiece of technical production and engineering.

After the release of this single, the group felt primed for a massive attempt to create a complete album of music reaching out to the technical, conceptual and aesthetic extremes of "Good Vibrations"—a new album realizing the epitome of pop sound.

The follow-up single to "Good Vibrations" was "Heroes and Villains." Again there was an extraneous element penetrating and potentially unsettling the tight group-relationship of the Beach Boys—the collaboration (however cordial it was) between Brian and Van Dyke Parks. After some time spent working closely together—Parks mostly on the lyrics—the rather tentative entente split up, though on a friendly basis. An objective evaluation of "Heroes and Villains" is difficult if only because "Good Vibrations" is a tough act to follow.

The character of the next album, *Smiley Smile*, began to emerge. "Heroes and Villains" was the first cut on side A and "Good Vibrations" led off side B. The completed album, rather than representing an all-out attack upon aesthetic ideals beyond these previous singles, was resolved into a somewhat more realistic attempt at consolidation of the possibilities and directions they opened up.

The production processes of *Smiley Smile* contrast markedly with those of *Pet Sounds*. Instead of setting himself even further apart from the group, Brian succeeded in bringing the other members into the various levels of creation and production. Thus he helped to renew for the Beach Boys those tight internal bonds which now transcended ties of family, formal friendship, even the years of artistic and commercial success. These were bonds that meant something a little different—and something much, much larger.

Since *Smiley Smile*, all efforts by the Beach Boys have been genuine group productions. The printed credit, "Produced by the Beach Boys," instead of "Produced by Brian Wilson," are just incidental objective points of reference for the truth they represent. Both the single, "Heroes and Villains," and the album *Smiley Smile* were issued on the Beach Boys' own label, Brother Records. After these two releases appropriate arrangements were made with Capitol, and the group returned to their previous label; but the Brother Records spirit remained intact.

Activities of the various members of the Beach Boys bear this out. Mike Love, who had been writing songs with Brian for some time, has gotten even further into production—especially in the last two albums. Now both Dennis and Carl have been devoting time to writing and producing records. Dennis had been an undercover composer before, coming off like Admiral of the Fleet with his thirty-eight-foot Chris Craft; now he spends most of his time with Brother Records, and with new interests: photography and movies.

Carl is already actively involved in producing a new album for Brother Records, featuring two wild musicians appropriately named Thelibius and Zarathustra. Al Jardine has also entered record production, concentrating on "unusual" projects, such as informative and educational LP's. Meanwhile, Bruce Johnston is developing as a single, producing and performing his own music on Brother Records.

It would be misleading to interpret these events as a diaspora of the Beach Boys, however, because there is also an important new solidifying factor. Between *Smiley Smile* and *Wild Honey*, the group was on tour in Europe. In Paris, where they performed at the Palais Challot for UNICEF, the Beach Boys also came into contact with Transcendental Meditation. Together with the Beatles they enjoyed a lengthy session with Maharishi Mahesh Yogi. Brian had been into meditation for about a year, but this experience for the rest of the group established (even reestablished) a new and significant basis for each one's doing his own thing—but, at the same time, being closer together than ever before.

In contrast to *Pet Sounds*, the more challenging musical content of *Smiley Smile* reflects changes taking place on personal levels. No longer can it be heard as the ego-extension of any one group-member. And despite the almost full year dedicated to preparation of the album—overlapping the laborious period spent on "Heroes and Villains" with Van Dyke Parks—the Beach Boys themselves once again did almost all the actual playing, accounting for the album's adventurousness and tightly coordinated sensibility.

Throughout *Smiley Smile* the Beach Boys were hooked on a health kick. This meant about ten laps around the big backyard at Brian's place before each recording session. There was a jar of wild honey in Brian's house. "Hey, this would make a great title for an album!" A friend of the group, Arny Geller, spotted the cover: an old stained-glass window with a bee and flowers, in Brian's living room. This good-humored attitude of easy spontaneity seems to carry right through the entire *Wild Honey* album—the follow-up to *Smiley Smile*.

Stylistically, *Wild Honey* reapproaches the earlier Beach Boys "sound." The important functional innovation is the element of improvisation. The arrangements, although sometimes strikingly delicate and complex, are much less studied than for either of the two preceding albums. Witness, for instance, the lightness of "Country Air," a song indirectly resulting from Brian's sensitivity to smog. Even better is a witty cut from the B side, "I'd Love Just Once to See You," which went from concept to master in a single day.

The whole *Wild Honey* album was conceived essentially as fun, but fun in the extraordinary sense suggested perhaps by the Buddhist notion of Om; the Cosmic Chortle, constantly rocking the universe. After all, not everything truly serious has an obligation to be downright glum as well.

Wild Honey closes one circle of regeneration. They seem to have said to one another, "Let's do real Beach Boy music, because that's what we are, the Beach Boys." Going along with this attitude was the decision to record all tracks in the warmth and friendliness of Brian's home (which, by the way, has an ample complement of the most sophisticated studio equipment anyway).

There was no suggestion of the melancholy, romantic artist hang-up at any stage in the production of the album. No pretensions, no articulated sense of "reaching," as if to attempt some superhuman, nigh demonic feat, such as the (curiously antihuman) ideal of a totally perfect, pristine work of art. *Smiley Smile* came as close as anything the Beach Boys have done to achieving this ideal. It may be, however, that it is simply impossible to make a complete album on the sustained level of "Good Vibrations." It might be like wanting to turn a haiku into a four-hundred-page novel, or like serving a complete meal out of sherry and smoked oysters. For the belligerent and demanding critic then, *Smiley Smile* might constitute a failure. But what incredible successes it contains!

The underlying choice Brian Wilson had to confront sometime during the *Smiley Smile* year involved the full, beautiful meaning of human relationships in the real world, and its antithesis—real loneliness—resulting from dedication to either the chimera or the high inspiration of ideal art.

Thus, on a level much closer to where Brian Wilson and the rest of the Beach Boys are really at, *Smiley Smile* may be interpreted as an act of great humility. Maybe that vision of an ideal art was actually hovering there; for an instant, with the possibility of the ultimate record within reach. But if this required the abrogation (instead of the fuller realization) of humanity, then asking the question, "Why should it be done, anyway?" is not necessarily a declaration of weakness. On the contrary, it may very well suggest the strength and wisdom of coming to terms with the temptations of ego-oriented ambitions, understanding them, accepting them (for *they* are real, too), but never submitting completely to them. From this most recent solution, perhaps implied ever since *Pet Sounds*, the reintegration and revitalization of the Beach Boys was realized. *Wild Honey* is the sweet product of this realization. Or, like the flowing river, always changing, yet always managing to remain essentially the same. . . .

GETTIN' HUNGRY

Brian Wilson & Mike Love

How does a new label follow up a chart-topper like "Heroes and Villains"? Brother Records does it with "Gettin' Hungry"—a far-in sound from two artists who come from a long line of hits.
The song is Brian Wilson's. The success of "Gettin' Hungry" is coming fast. And it's coming on Brother Records (distributed by Capitol, of course).

And here's the first great LP from Brother Records SMILEY, SMILE: The Beach Boys
ST9001

© 1967, BROTHER RECORDS, INC.

Capitol
Brother records

Very few people have the balls to talk about "rock and roll" anymore. Revolver made it difficult. Between the Buttons, Smile, and the Doors' lp are making it impossible. "Pop music" is definable only by pointing at a current chart; the Doors are not "pop," they are simply "modern music." The term applies not because rock has achieved the high standards of mainstream music, but conversely because rock has absorbed mainstream music, has become the leader, the arbiter of quality, the music of today. The Doors, Brian Wilson, the Stones are modern music, and contemporary "jazz" and "classical" composers must try to measure up.

BRIAN LISTENS TO SGT. PEPPER

"WHY I THINK THE SGT. PEPPER ALBUM RUINED ROCK & ROLL FOREVER"

by H.Gertz

We're never going to recover. That's all there is to it. No matter how hard we try, rock & roll will never be as cool as it was before The Beatles put out the Sgt. Pepper album and ruined everything.

Now I'm not saying that The Beatles intentionally set out to destroy music or anything like that. Personally, I think Sgt. Pepper is a great record (even if Brian Wilson did beat 'em to it by a year and a half) but that's beside the point. What bothers me is the influence it had on the rest of the pop world and how it was responsible for what is now known as progressive rock. Let's face it. The whole problem began when ordinary teen rock groups started thinking they were artists with something to say and great creations like "Psychotic Reaction" and "Pushin' Too Hard" were no longer considered relevant because the singers were expressing things that concerned their everyday lives (girls, etc.) instead of crooning odes to plastercine porters, Mr. Kite, and other bullshit imagery. Sure, that stuff worked real well for The Beatles but it sure as shit didn't for The Four Seasons (Ever hear their concept album, "Imitation Life Gazette"? Sheesh! Give me "Rag Doll" anyday.) or Richard Harris or Dion. And how about The Strawberry Alarm Clock's "Incense & Peppermint" with that great line: "A yard stick for lunatics/one point of view". What the hell is that supposed to mean? The Rivingtons made as much sense in 1962 with "Papa-Oom-Mow-Mow" and you can bet they never once considered themselves "artists".

The real crime is that rock & roll did have something to say all along without even knowing it. But increased awareness (mostly drug influenced) fucked it up for good. Imagine, if you will, a world without Genesis, Yes (Talk about ivory tower bullshit. Those guys probably ride unicorns to the studio), or Roger Dean album covers! And what's even worse is these bands like Led Zeppelin who come on like they got something really heavy to say and end up singing about girls anyway. And rather poorly, I might add. The other day I had the misfortune to hear an hour or two of WMMR (Phila. progressive-rock station) and was appalled when they had the nerve to repeatedly tout themselves as "Philadelphia's original rock & roll station". Hah! I got news for you guys. WIBG had you beat 26 years ago. Everynight HY Lit (a.k.a. Hyski-O-Roonie-McVoudy-O-Zoot) would open his show by playing "A Night With Daddy G" by The Church St. Five and continue in that groove for the rest of his 4-hour shift. But I guess it doesn't really matter 'cause you clowns don't play rock & roll anyway. Sure, Journey and Rush "rock out", but I don't hear much rollin' goin on. Now Hank Ballard and The Midnighters knew how to roll. In my opinion, Foreigner does not. And Ossie Osborne will never be as crazy as Screamin' Jay Hawkins no matter how much makeup he wears or how fat he gets!

I could go on forever (especially about these new crew-cut sporting Soho "art rock" bands with David Byne clones who sing about repressed sexuality, etc., etc., when the real reason they're doing it is to get laid anyway) but I'm getting nauseous just thinking about this shit. I'm probably wasting my breath trying to educate you fuckheads anyway 'cause if you don't know by now, you never will. So the next time you hear Phil Collins, Rush, or Bauhaus stop and thank The Beatles. As for me, I don't feel so good. It's never been easy living with THE UGLY TRUTH.

A CELEBRATION OF

WILD HONEY

by Paul Williams

When David Anderle and I began our discussion of Brian Wilson, we had just finished listening to Wild Honey (The Beach Boys, Capitol Records, November 1967) for about the second time. We were depressed. We both count ourselves among the World's Most Loyal Brian Wilson Fans—David worked with Brian and the Beach Boys in 1966-67, as a friend, as an advisor in the realm of business, as the head of Brother Records (the Beach Boys' own record company)—but we just couldn't see anything in this new album. This is reflected in our comments throughout the interview.

I haven't talked with David, but I'm sure he's changed his mind. Wild Honey *is one of last year's finest albums, a lovely record full of exuberant singing and beautiful, evocative music. The best that can be said for the lyrics is that they don't get in the way (though they are masterfully inappropriate at times). The instrumentation and overall sound are crude as can be—the record was no doubt recorded in Brian's home studio. But very few things can stand in the way of really fine music, and this record is the triumph of the creative musician over the incredible hassles of the music world.*

Hooray!

I'm just sitting and thinking, pulling things together. I wouldn't dream, at this point, of trying to do a significant article on Paul Williams; I know nothing about him. And yet I've somewhere got the idea that I can write about the Beach Boys. Fun, Fun, Fun. God Only Knows. The Beach Boys relate to my very core, little else; can I write about that?

I came across the Beach Boys when I was most alone. Not lonely, I don't mean that; but no one listened to my albums. Music was part of my most private world: Harvard Square after one a.m., walking the sides of highways, New York a day at a time, Blonde on Blonde *late into the afternoon and later. No one talked to me about music; people talked to me about the magazine and the weather, when they talked at all. But Derek Taylor wrote an article in* Hit Parader, *and Al Kooper at Newport mentioned* Pet Sounds *as his favorite record, and "God Only Knows" sounded good on eight transistors, and eventually I bought the album. Eagerly and reluctantly. After all, the Beach Boys?*

The Beach Boys. In a week, Pet Sounds *was my closest friend. Even today only* Pet Sounds, *"If Only We Knew" (John Handy), and "Sad-Eyed Lady" can really calm my nerves. Walking sandy shores. I don't know what I find in this music, but it's always there: warmness, serenity, friendship. Strength. I decided* Pet Sounds *was the best rock album yet with no advice from anyone and I never changed my mind. At some point a person sets up his own aesthetic standards, which can't be justified, can't be questioned; I began this process for myself with* Pet Sounds. *It doesn't have reasons, it's a starting point. Foundation stone. A few decisions shape our lives.*

Celebration. Smile *is the album that never was, and* Smile *is the reason that David and I were slow to respond to* Wild Honey. *We expected more. We expected more, in fact, than we would expect from any other composer alive, because the tracks we'd heard from* Smile *were just that good.* Smiley Smile *was the record* *put out instead of* Smile, *when that fell through; a confusion, a record with a few of Smile's songs, changed around quite a bit, but almost none of the tracks prepared for the earlier album. And* Wild Honey *is just another Beach Boys record, which is only to say that it's not Smile, and it was necessary for us to forget* Smile *before we could appreciate what came later.*

Well, no. Smile is not forgotten, never will be. But I am comfortable with Wild Honey *now, love* Wild Honey *now, because it is new and fresh and raw and beautiful and the first step in the direction of even greater things than what was once to be. I celebrate* Wild Honey *as a work of joy, and one more gift of music from probably the most creative musician alive. I celebrate* Wild Honey *for "Country Air," for "I'd Love Just Once to See You," for "Aren't You Glad," for "Darlin'" . . . for all this music that is so listenable and so moving and so very very original and good on the level of what I believe music really is. I celebrate* Wild Honey.

Hooray!

BRIAN: PART ONE

PAUL: Why don't we start off from the **DAVID:** Crying. **PAUL:** Crying? (laughter) **DAVID:** Where would you like to start? **PAUL:** I guess we might as well start from how difficult this album makes it, and then just take it back and see what happens. **DAVID:** Okay. In a way, it doesn't make it as difficult as *Smiley Smile* did, because *Smiley Smile* was closer to the stuff that he cut for the original *Smile* album. **PAUL:** It's easier to forget this one. **DAVID:** Right. But you can't forget *Smiley Smile,* if you were around when Brian was cutting the stuff for the original *Smile.*

It's very hard to listen to this album, *Wild Honey,* and figure out what . . . there's so much that could cause that, it's difficult to really ascertain, not seeing Brian for a while, what it could be. The fact of his trying to cut in his own house I think has a lot to do with it, cause that's limiting him. I think the major problem from *Pet Sounds* to this album is, um, the fact that . . . well, the Beach Boys. The Beach Boys number one as a musical instrument and the Beach Boys always being negative towards Brian's experimentation. They were generally very aware of the commercial market, when Brian really wanted to space out and take off, and would've been the first. . . . "I Am the Walrus," for instance. Brian was doing Hawaiian chants, we used to lay around the house a year and a half ago, a year ago, a bunch of us, and do Hawaiian chants and all kinds of chanting, and all kinds of animal noises. Everything that's being done now that I hear, it's like old hat—it's like laying around Brian's house. But then he would go through some kind of a number waiting for the guys to return, because he knew that they would balk at that kind of experimentation at that point. They wanted to stay pretty much within the form of what the Beach Boys had created — really hard . . . whatever that is, California rock or whatever.

It's a very hard thing to explain. For instance, Brian could cut a whole album like *Pet Sounds* by himself. Which is why, I think, that Brian is really the foremost person in rock music. The ability for him to sit down, at a piano, and write a song, and take it into the studio, and not only produce it but engineer it, control the board, know exactly what he wants to do, play almost any of the instruments he wants to play, chart it himself, uh, and sing all the parts! Had he been able to do that, and do it today, you wouldn't have a *Wild Honey,* I don't think. I don't think you would have a *Smiley Smile.* You would have had the *Smile* that you heard some parts of, that are still sittin' around somewhere, that's got to be one of the great albums of all time, if it ever comes out.

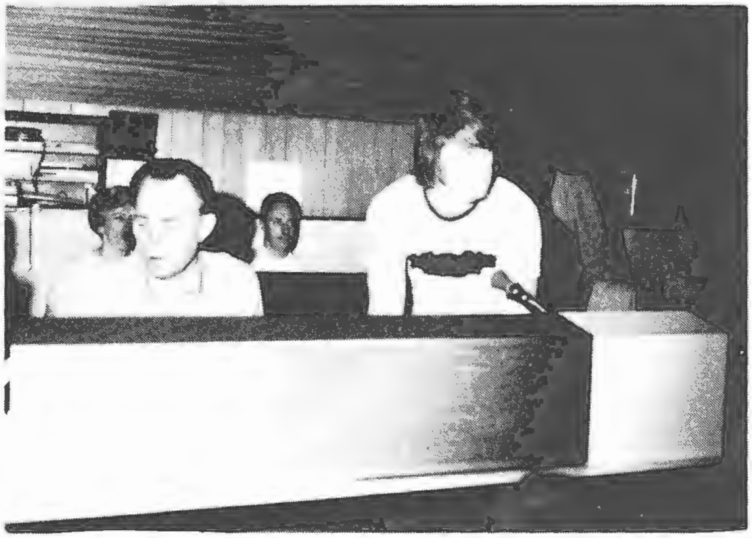
Other than that, I really don't know why *Wild Honey* is there. It's so naked compared to what he has in him. And he can't lose it. A person like Brian cannot *lose* what he has. Now maybe mentally he could be off into another thing, 'cause Brian has a tendency to get into things, you know he uh, he gets all that fantastic energy, that uh, I don't like to use the word genius, but he gets that fantastic Brian Wilson thing into a direction and it's like, everyone watch out, it's like a tank moving through wheat, and he'll go until he gets bored. Not *tired,* 'cause Brian never gets tired, but when he gets bored immediately it's off, and he's onto another direction. I don't know what direction this is. At all. This is no direction . . . it's almost pacification, it's almost giving up. You really get a feeling that Brian is either tired, or he's given up, or he just doesn't give a shit. It could be, perhaps, that he just doesn't give a shit at this point.

PAUL: What happened to the record company, to Brother Records? **DAVID:** Brother Records is very close and dear to my heart. At the time that I left, or that Brian and I parted company on a business level, officially, whatever, Brother Records was just in the formation stages. Brother Records was really a dream that Brian had, a nonbusiness concept that I somehow in a series of very long conversations over a long period of time, tried to show Brian how to structure. Therefore, when it was time to get serious, my function was to be head of Brother Records, which was exactly that, either head or chief. There were no titles. It was gonna be the first real nonuptight, positive, youth company, record company, and all our juices were directed in that direction. We were going to do things that had never been done before, there were not going to be any weirdnesses like you run into in the record business right now.

But it can't be that way. As long as you have to maintain a business that deals with the distributors, for instance, or the people who can't get on your trip, then somehow you have to compromise, and somehow you have to play a little of their game. Brian was totally uncompromising. And probably, had I been crazy enough at that time, and given Brian the total strength that I should have given to him, we could have done it, 'cause Brian can really do anything he says he's gonna do. There's just no question of that.

Well, we got Brother Records going. The first thing we had to do was sever the relationship with Capitol Records. Uh . . . Brother Records was not really formed so that the Beach Boys could make more money; Brother was formed so that Brian could have more free direction. Which doesn't look like that's happening. I mean this is the great paradox, it looks like he's tied more now than he was before. It could be the restrictions of having his own label, maybe. . . . **PAUL:** Well, *Wild Honey* has been released on Capitol. . . . **DAVID:** And I have no idea why that is. When I was told that *Wild Honey* was coming out on Capitol I tried to search in my head what kind of an agreement they could have made. . . . **PAUL:** Maybe Brian thinks, if it comes out on Capitol, it doesn't count. **DAVID:** That's very good. That's very good, 'cause Brian has a naive streak running through him which is really beautiful, and you wish you could hop onto that naive thing. Brother Records was like a precious little oasis; it was going to have only those things that Brian was in love with.

I left because at the time that *Smile* was being done, it was impossible to



Engineer Chuck Britz recording "Crack the Whip" with Brian (2/17/67)

"Wanna hear an ancient Chinese song?...it's called "Tu Ning" (Western 2/28/67 Heros and Villians)

Meet the men who played the music...

Bassist Ray Pohlman keeps Brian cool cool at a "Water" session by fanning him with a lead sheet (Gold Star 5/18/67)

Three men and a vibraphone. (Bill Pitman, Gene Estes & Brian at a "Surf's Up" session-Western Studios 1/25/67)

Brian with cellist Lyle Ritz...that's him you hear playing the intro to "The Old Master painter", the low tones just before "Who Ran The Iron Horse", and the throbbing rythmic pulse of the "Good Vibrations" chorus...innovative guitarist Glen Campbell steps aside!

Brian with six of the world's greatest drummers (Hal Blaine digs "Surf's Up" at Western-1/25/67) run Brother Records as a business. No decisions could be made. Brian at that time got his head out of the business thing completely and into the studio, and then got his head completely out of anywhere; we couldn't find where his head was at for a whole long period of time. And operating a business without being able to get decisions from Brian just wouldn't work. So I moved out. A lot of us moved out. I really don't know that much about Brother at this point, except what I see, and what I see is not really that happy.

PAUL: Let's try to trace the history of *Smile*, from *Dumb Angel* [Brian's original name for the album] or even earlier; in fact, why don't we start with the origins of *Pet Sounds*, however much you know, and just go right through? **DAVID:** Fine. Okay. The origins of *Pet Sounds*. . . . At one point I came into the Beach Boys' lives, or into Brian's life, right around the *Beach Boys Today* and *Beach Boys Concert* albums. . . . **PAUL:** March '65. **DAVID:** Right, somewhere around there—I came in through a relative of mine who was a friend of a few of the Beach Boys and then I was out again. And then I was brought up to Brian's house one night, a long time ago, and we just hung out for a while, and it was very groovy. I really liked Brian right away, I liked him because there was something there, that I had not seen in many people in my lifetime. And I was out again. The people in Brian's lives are very much in and out, in and out; you're around for a while, and then you're gone, because of Brian's . . . the thing I mentioned earlier, the fact that Brian gets into something so intently and then he's out of it and he goes into a new thing, and if you personally can't get into the new thing then either you have to go by yourself or then make it known, on a very non-uptight level, that you're just not fitting in.

When I really got in with Brian was right around the time of the fourth final "Good Vibrations." I heard it, and it knocked me out, and I said, uh oh, there's something happening here that is unbelievable. And then, the next time I came up, it was different. And then I came up one evening, and Brian said—at that time I had left MGM, and I was managing an artist named Danny Hutton, who is now recording for Brian—Brian informed me at that time that he had decided to totally scrap "Good Vibrations." He was not going to put it out. The track was going to be sold to Warner Brothers to be put out as an r&b song, sung by a colored group. Brian has always had a feeling for r&b, very heavy feeling for r&b. So I went home, I talked to Danny and Danny said, well, let's work out a deal, let's see if I can't record the song and have Brian produce it and finish it and the whole thing. I called Brian back the next day and I proposed, made a proposal to him, which I don't personally think caused him to decide to finish, but maybe he . . . it gave him a different perspective. Anyway, he went ahead and he finished it.

PAUL: What was the nature of the earlier "Good Vibrations"? **DAVID:** It was a lot shorter, it was a lot tighter rhythmically, melodically it was a lot simpler than the final song. It was much more a commercial ditty, if that's possible. There were no lyrics at that time, that he had recorded; he had just recorded tracks. Brian goes in and cuts all the tracks first. He is motivated by the music, generally; the music will then motivate the lyric, and a lot of times the lyric comes very late. Brian is totally musical. Obviously he's not lyrical. Brian has written some of the worst lyrics in history. Although you shouldn't say "worst" lyrics, but some of the simplest lyrics. His lyrics have never been on the par that his music has been on, ever. He really has a musical head.

PAUL: "Sloop John B." ended up an integral part of *Pet Sounds*, and really fit; but was it created before the rest of the album? **DAVID:** Oh yes. **PAUL:** I understand it was an attempt to give the Beach Boys a virile image, a masculine image. **DAVID:** Well, at that time they had started getting hip, the whole hippy thing had started. You remember, how the hippy thing is coming, the underground is starting to bubble up for the first time. **PAUL:** *Revolver*. **DAVID:** Right. The Beatles have done *Revolver*, uh, Dylan is popular, Dylan is a big thing. Dylan was a big thing for Brian. He had a very big thing going for Bob Dylan. He thought Bob Dylan was . . . ha, very amusingly . . . he felt that Dylan was placed in the music scene to end music. He thought that musically he was very destructive, although lyrically . . . interestingly enough, if you go back, one of the few songs that Brian has ever recorded on an album that has not been a Brian Wilson song is a Bob Dylan song, they recorded a Bob Dylan thing ["The Times They Are A'Changing"] on the *Beach Boys Party* album. **PAUL:** Great album. **DAVID:** Right! **PAUL:** Now there's one that will eventually get credit for being a first. **DAVID:** And that album has the feeling **PAUL:** of the Stones' lp. **DAVID:** Right, that has that whole, beautiful laying-around-the-house, doing a number. **PAUL:** And, with the musical integrity. **DAVID:** Way ahead of its time.

Brian was taking a great deal of slamming at that time from the heavy critics about them being, you know, "Wimp-rock," and "ball-less rock," and "high school sopranos" and the whole number. There were very few people who recognized the genius of Brian Wilson. So he wanted to get into that a little bit, and then he also got into some mind-expanding ventures that allowed him to really sit back and hear things for the first time. He himself personally was going through some changes; he became very interested in Subud, then moved on into astrology, numerology, occult. . . . Brian is a fantastic reader, this is another thing people don't understand. If people would take time to talk to him—'cause he doesn't talk, he's non-verbal, he's a non-verbal human who reads intently, reads some of the heaviest material and instantly knows exactly what's going on. Somebody tried to lay the *I Ching* on him for a period of time—he had the whole thing psyched out, if that's possible, he had the thing psyched out immediately. Now again,

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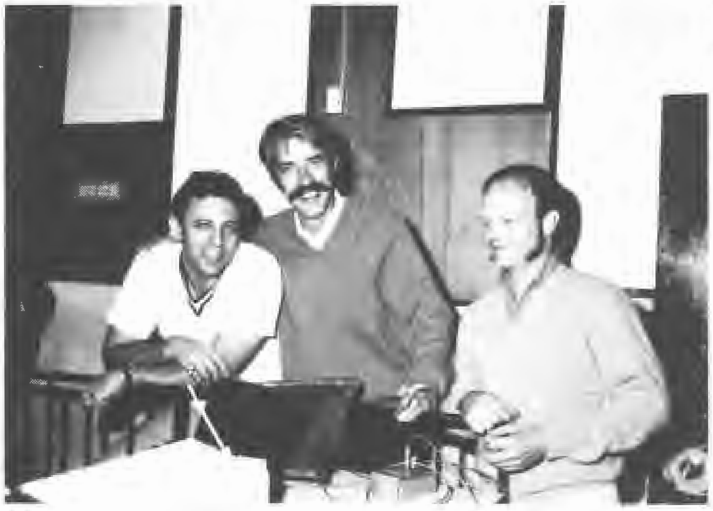
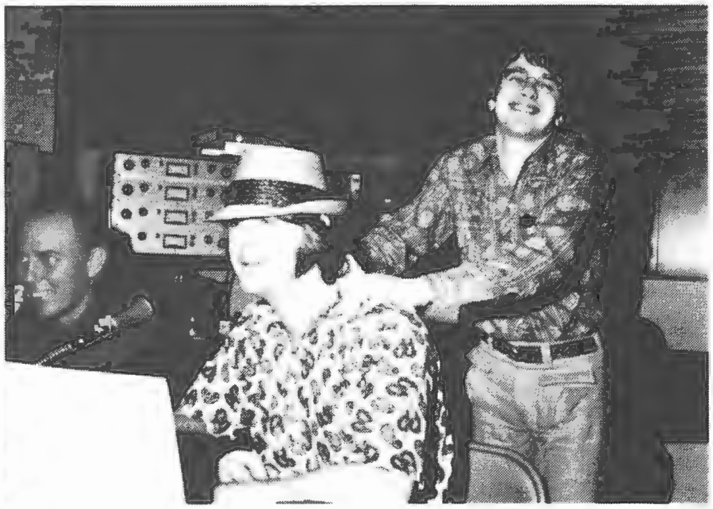
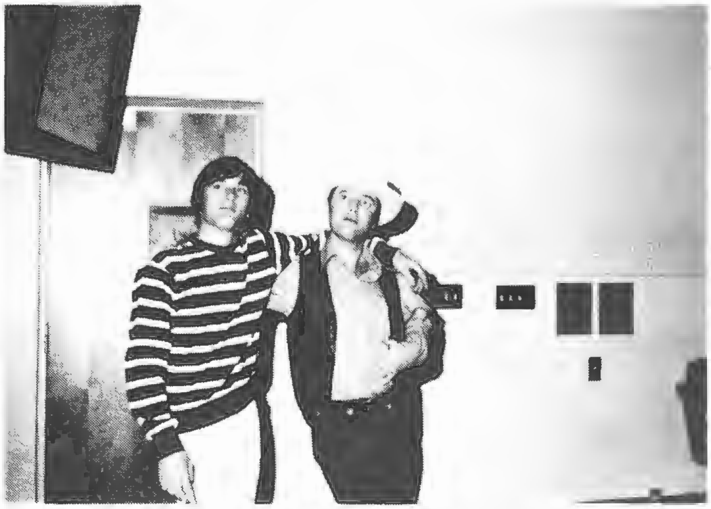
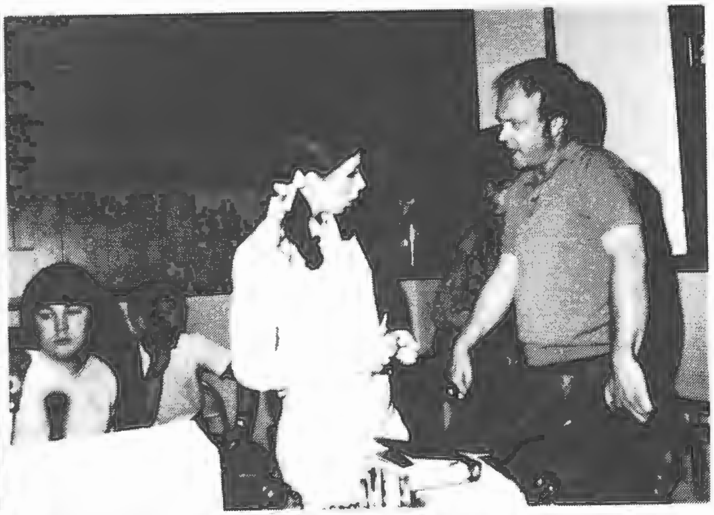




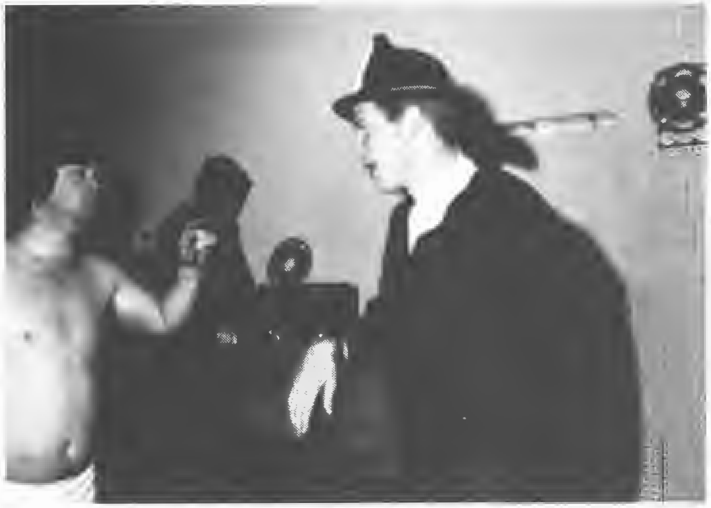
Hal Blaine (drums), Ray Pohlman (bass), Lyle Ritz (cello), Chuck Britz (engineer), Brian Wilson (music) Van Dyke Parks (lyrics). "Heroes And Villians II" session at Western 1/6/67



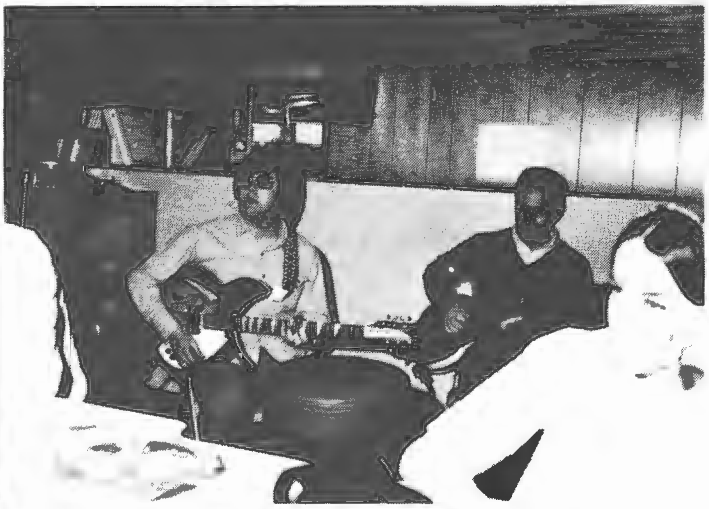
Drummer Dennis Wilson hangin' with Miachel Vosse, "Surf's Up" session at Columbia studios-2/8/67



Diane Rovell was invaluable as the talent coordinator for the SMILE musicians...here with Brian, Van Dyke Parks & Lyle Ritz at Western-2/28/67 for "Heroes and Villians"



Brian amuses drummer Jim Gordon with a Larry Levine shadow puppet (11/28/66, "Mrs. O'Leary's Cow" at Gold Star).



Bill Pitman: "...hey, Carl, what's the name of this song?"
Carl Wilson: "I don't know, Bill, ask Dennis..."
(Dennis Wilson session at Western 1/12/67)

his study of numerology, and Subud, and all the occult was not what you would call normal, it was so far more intense than man is supposed to go. I mean he really gets into it, to such a point that when you're with him, at five o'clock in the morning, and you're laying around and he's discussing certain things with you, that you absolutely want not to believe, he forces you to believe them, with an incredible amount of knowledge of the subject, and then a tremendous amount of perception. The most perceptive man I've ever met is Brian Wilson.

Anyway, all this was going on at the same time, this is all happening now and he's starting to meet people . . . who are not from Hawthorne, California. He's starting to meet other people who are into different areas of uh, academic study, or intelligentsia, and they're starting to lay numbers on his head, and Brian is like eating all this up, as he always does. Then he gets into *Pet Sounds*. *Pet Sounds* was a very long project, it was the cutting of a whole bunch of tracks, which is his pattern, same pattern as *Smile*, going in and getting an idea, going in and putting it down, putting it away, doing something else, putting it down, putting it away, and then taking these pieces and getting them together; sometimes what he thought was gonna be one song in fact became another song, and what he thinks is the lead of this thing ends up being the end of another thing.

And this is when I started getting very close to Brian. I was coming up to the house all the time, and each time I came up he would lay a new track on us, and it was like unbelievable to hear this stuff happening. Umm, it was very hard to relate to. Without the words, just the music, it was like a symphony being written. **PAUL:** It still is. **DAVID:** Right, exactly . . . and I think then he started encountering his first problems with the Beach Boys. The first "No Brian, we shouldn't go this far out, why are we knocking success? Let's stay within the frame of, let's do the simple dumb thing, let's not go too far out, let's not lose what the Beach Boys are, uh let's not change our physical image, let's wear the striped shirts and the white pants," the clean-cut image, which changed if you remember with the English recognition. . . .

PAUL: Was there a ringleader on this? **DAVID:** Uh, no, there's no, you couldn't really say a ringleader. I think probably the most antagonistic situation was between Brian and Mike Love, although it is not an antagonistic kind of. . . . They're very close, there's a great deal of love between all the fellas. I don't think any of the other boys, except perhaps for Carl, is anywhere near where Brian is musically, although Dennis showed some great moments, he was doing some of his own things and they were beautiful. . . . But Brian would come in, and he would want to do different things, and they really would balk at that; and again, I have to keep thinking that this is the problem with what's going on right now. Sooner or later it has to tire you out, and Brian would complain about it. It would be much easier for Brian to go in and lay all those voices out himself, and do all those things; there's a lot of things on *Pet Sounds* that uh, incredible vocal things that are all Brian's voices, 'cause he can sing all their parts.

But he would go through a tremendous paranoia before he would get into the studio, knowing he was going to have to face an argument. He would come into the studio uptight, he would give a part to one of the fellas or to a group of the fellas, say "This is what I would like to have done," and there would be resistance. And it wouldn't be happening and there would be endless takes and then he would just junk it. And then maybe after they left to go out on tour he would come back in and do it himself. All their parts. But it was very taxing, and it was extremely painful to watch. Because it was, uh, a great wall had been put down in front of creativity.

And now, maybe, he just doesn't want to fight any more. It used to be a big fight thing in that studio, and he just may be damn well tired of fighting and having to give the parts to the guys and hearing their excuses why they don't want to do it this way or why they want to do it that way . . . that could very easily be it. Maybe he's biding his time; I don't know. I really, it just, uh this is very scary. Something's gonna happen with Brian; we all know it. Those of us who've been around him know that something very quickly is gonna explode and it's gonna be beautiful, whatever it is, but I don't think it's gonna be with the Beach Boys. I would almost say for sure that the next big Brian Wilson thing will not be with the Beach Boys.

Now here's an important thing, though, which explains somewhat *Smiley Smile* and maybe *Wild Honey:* Brian, a long time ago, was incredibly interested in humor, pure, beautiful, positive humor. And if you listen to the Beatles now, and the Stones and the Airplane, and everyone else who's doing—Janis Ian, I just heard her second album, which is incredibly bad, but she has that whole number going with the wrong things and laughing and all, everyone having a good time at the session and ha ha you get to listen in. Well, Brian was into that a long time ago; he wanted to put out the first pop humor album, and we spent days and nights running around the city tape recording different sounds and different things and getting into the most incredibly humorous things. **PAUL:** When? **DAVID:** About a year ago, just before the formation of Brother Records. Hours upon hours upon hours of videotape . . . a fantastic amount of time just spent on humor. At that time, I thought myself that it was a little crazy, that you had to maintain some sort of dignity, but Brian wanted out and out humor, complete and total humor, and was not allowed to do it. A lot of us ourselves would balk at Brian, let alone the Beach Boys, saying you know look, that's never gonna happen Brian, and now we all have egg on our face 'cause everything is humor now. And I don't know this whole game about so and so obviously is influenced by so and so and so and so is influenced by, you

Dwight Cavanagh notes that the first session for "I'm In Great Shape" (working title "I Wanna Be Around/Friday Night") was indeed cut on a Friday evening, October 17, 1966. This explains the nature of the "working title." The finishing session for "I'm In Great Shape" was November 29, 1966... THE DAY AFTER the famous "Fire" session on November 28, 1966. This coincides with Carol Kaye's explanation about "I'm In Great Shape." (See pages 293-294.)

know, the comparison game, I don't know how deep that is or even if it does exist . . . but I have not, as I said earlier, I have not heard anything that is new to my ears, I have not heard . . . it's all silliness compared to what Brian really has, or had, a year ago, that is not on this latest stuff.

The thing that I would really like to get into at this point, though, is what was happening with Brian a year ago. *Pet Sounds* had been completed, "Good Vibrations" was climbing up the charts to be their first million-selling single, they had conquered England — we were getting daily phone calls from the guys, these incredible calls with stories about the 300 photographers at EMI, the *New Musical Express,* they were the Number One group, they'd overtaken the Beatles, the first act to do that, the meetings between Brian and Lennon & McCartney and all these things were going on, the first recognition of Brian from the critics, from the hippies, from the underworld was starting to happen, it was all very beautiful, a very happy time. Brian then went into the studio and started *Smile*. The majority of his work was done while the guys were in England.

During this period the creative juices of Brian Wilson were at their absolute peak. We were talking about movies, television, radio, records, publications, art; all forms of communication were going to be attacked by the Brian Wilson mind. He wanted to change radio—*again,* the FM concept that is happening now, what Tom Donahue is doing in San Francisco and LA, Brian had that whole number going a long time ago. We sat for hours and hours just thinking and talking about how lousy radio was, how obviously people, particularly kids, couldn't really be that happy to hear all this garbage coming over the air, the rapid delivery of the disc jockeys, the terrible advertisements. . . . Brian wanted humorous radio, he wanted everything to be positive, everything to be light and gentle, and no control, no direction, just a framework and whatever happens. The same for television. Same thing for motion pictures.

Everything Brian said, by the way, during this period of time, struck our ears, those of us who were around, as totally insane. And then he would keep it going and going, and force us to do things with him, and the second we did it, or heard it or saw it, we realized immediately that it was right. *Anything* he said was right, no matter how outlandish it seemed. . . . One of the really, uh, the uniquely beautiful things about Brian was that he never had one idea that I can remember that was simple. He never had one idea that made sense. Everything was new. Every single idea he would say had no foundation anywhere, except for his head.

This is how he got into, for instance, the chanting: one night we were at the studio, and Brian didn't feel like putting down a track. We were just laying around, and he said, "Come out here, everyone." So we all went out there, not one of us a professional, and he had us making animal noises, incredible noises, directing us from the control room: "Louder." "Softer." "More expansive." "Get in closer." The whole thing. We started off very conscious of what we were doing, looking at each other and very embarrassed, and then he just drove us into it, totally. We went into the studio and listened to it; he put it with music, we listened to it again and walked out knowing that once again Brian had done it.

This was a daily routine. To have your mind blown by something Brian was coming up with. Playing instruments at the dinner table, for instance. He was going to record a record where we would just all be playing different things, spoons, and he would have everyone doing a different rhythm. He would come by and say, "Dave, this is the rhythm I want you to do," and I would do some rhythm, and then he would go to the next person. He would get maybe fifteen people there, all doing different rhythms, and then he would come and sing over them . . . nonverbal things, just these chants, and they were absolutely stupendous. And a thing that right now hurts me personally is we used to fight him on this, say "Aw come on Brian, you know, forget it, man, pass, this is not gonna happen." And now we hear things that are like bad copies of what we were doing. I think that if I and a few other people had gotten behind him, and been on his side against whoever he had to fight, it would have happened a year and a half ago.

So we're responsible, in a way I guess, for what's happening now. The Beach Boys have to be responsible in a way, all the doubters. Brian I think for the rest of his life's gonna have to fight doubters. He was very conscious of this; he said to me more than once, "Hey man, why do you fight me?" You know, "Why are you doing this?" Or things like, "God damn it, why can't I do things the way I want to, why do I always have to have resistance?" And I couldn't give him a good answer. I myself being a painter understand the artistic freedom, yet he was so far ahead at that time that I couldn't even see where it was leading. Or, let me put it this way, I always *had* to see where it was leading, whereas Brian never was concerned with where it was leading, only that it had to be done.

PAUL: Would it be fair to say that here's a guy, one of the few people outside of certain movie directors or whatever, who's really trying to work as an individual artist in the great creative tradition, but with media? And it necessitates working with other people, working with machines, working with all sorts of things that don't do just what you want them to do?

DAVID: I think that's it. As a painter it's generally me and the canvas. As a writer, it's you and the paper. Then you may have to fight censors, or editors, but since you're the editor you've eliminated that. With Brian, it was him, then it was the Beach Boys, then it was the studio, the physical problems with electronics, then it was fighting, um, at Columbia for instance when after all these months one night one of the Columbia representatives showed up and saw Brian working the knobs on the control board and

In production, for instance, great strides have been made through the years. You can't really appreciate Brian Wilson & the Beach Boys' working for seven months on "Good Vibrations" until you discover what production, or lack of production, was like in the past.

said, "You can not do that. The engineers have to do that. You are not an engineer, you are not a Columbia engineer." Brian laughed at him, he thought the guy was putting him on. But the guy was serious.

This then started Brian's getting out of other people's studios—that, plus the fact that he couldn't get time when he wanted time, which could be like three in the morning, "Let's go record." Brian could work those knobs better than anyone I've ever seen, including any engineer. He would mix a lot of his things right there as they were recording, he wouldn't have to wait, he'd be adding his echo, mixing and blending right while they were performing. The whole process was Brian! If you allowed him, he could do the whole single thing; as I said earlier, it is conceivable that *Pet Sounds* could have been done as well as it is right now or perhaps even better by just one man, Brian Wilson . . . and that's a very frightening thought, an extremely frightening thought. Because you know this man's going to go into tv, you know this man's going to go into movies, and whatever else he's going to go into. He's not picking the easy way, he's not picking the personal art form, he's picking an art form that has all the restrictions of other people's involvement. There's nothing he can't learn. You tell Brian you can't do this in films because you don't understand; you can't be a director right away, you can't be a producer because you don't understand these certain elements. He laughs at you, because it's going to be a very short period of time before he knows those elements; not only will he know them academically, but he's gonna have that creative flow going on top of it, and it's gonna elevate him way past anyone else.

PAUL: When you came in at the *Beach Boys Today* time, what did you think at that time, did it come up at all that he recorded "Bull Session With the Big Daddy" as the last track on that album? Did Brian ever mention what he had in mind? What he thought he was doing? **DAVID:** No. Brian would spend a great deal of time talking about things that he wanted to do, and he would do some of them, but he would also do a lot of things that none of us would ever know, before he got in and did 'em. I don't know how the hell anything like that would happen with Brian. You always have the feeling that he wasn't—he wasn't that aware of what he was doing. I mean, he knew in his head what he wanted to do, but he wasn't really aware in terms of society, or in terms of rules or mores, you know, how he was functioning within that realm. **PAUL:** Well, he was thoroughly aware of what he was doing, but he wasn't concerned with the same aspects of it as the rest of us. **DAVID:** That's the big thing with Brian. Is that he's very concerned with himself, but he's not concerned with the rest of us, other than the fact that he loves to entertain the rest of us. He really has a very positive feeling about people, incredibly so. An incredible amount of humor. Always looks for the humor in a human, if he can't find humor in the human being on any level, then that human being has to be, you know, pushed away, merely because he cannot function with him, he cannot function with people who have no humor.

Another thing: his humor is a particular kind of humor. Not being exposed, not being worldly, his humor is very Hawthorne, California. So *Smiley Smile* seems to a lot of us to be really corny, terribly corny, and very "in" on a Hawthorne level. The things I can't relate to on that album are things that I feel were like high school days to me, which to Brian are not necessarily high school days. **PAUL:** Did you grow up out here? **DAVID:** Oh yeah, I was born and raised here. **PAUL:** 'Cause another thing, it makes it difficult for the rest of the country to even know what it was like. Because Southern California is, it seems to me, to be twice as American as any other part of America. **DAVID:** And the part of Southern California that Brian grew up in is so American, it's incredible. There's . . . I lived in a place called Inglewood, California, which is very close to Hawthorne, and what you have there is the people who came in in the thirties from Oklahoma, from the dust bowl days, and then you have a lot of people coming during the Second World War, because all the defense plants were out there. You had people coming from the midwest to work in defense plants. So you have a tremendous amount of midwestern culture, right there by the beach. It's kind of like Iowa with a beach, is really what it's like down there.

PAUL: It's letting go. The whole Iowa thing comes in, but loosens its belt, relaxes, so you have sort of a cross between the midwest and the deep south. **DAVID:** Yeah, there's a lot of southern influence. The one thing you don't have, is you don't have a lot of New England sophistication. Or the kind of provincial thing you get on the opposite hand in New England. You don't have any of that out here. It's really . . . and then the weather, everything in Southern California really ties in, the kind of clothes we wear, running around ten months out of the year, eleven months out of the year in the sun, a healthy physical thing. Again, another incredibly important aspect of Brian Wilson is physical health. Incredible. I could go on for hours on physical numbers we would have to go through. Brian thought we could never get anything done until we were physically able to move—then would come the head, the head would start to clear up along with the body. The swimming pool, for instance, with Brian was *never* thought to be a luxury. Swimming was important for physical tuning. We had a lot of business discussions right out there in the middle of the pool, because of the water gently, you know, what the water does to the body and the head. A lot of our problems were solved right out there in the pool at four o'clock in the morning when it was 28 degrees outside, standing right out there, naked as jaybirds, 92 degrees, the steam flowing up, discussing heavy business. And it worked, every time.

PAUL: Is Brian very sensitive about being referred to, as he often is, in the press, as fat? **DAVID:** Oh, he's

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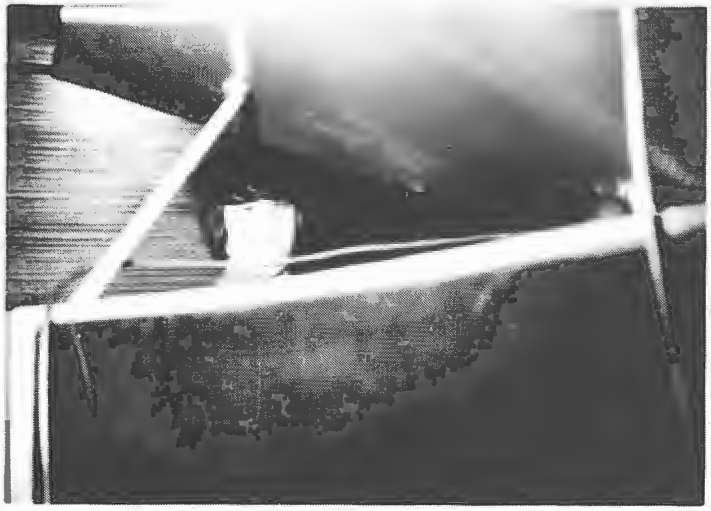


...A somewhat cheaper version of that "other" photo...

...The Dumb Angel takes the fireman's pledge...
("Mrs. O'Leary's Cow" session at Gold Star-11/28/67)

"O.K., but in 5 minutes I gotta split to a Mojo Men Session..."
(Heroes and Villians-Western 2/28/67)

Brian and Lyle Ritz get water echo at Gold Star- 5/18/67

Van Dyke Parks and Brian Wilson kick back....

got to be. Oh sure. **PAUL:** Is he fat, really? **DAVID:** I don't think he is. I know he's strong as an ox. He's a fantastic athlete, very proud of the fact that he's a great athlete, good baseball player, football player, basketball, whatever. If you remember, in looking at the pictures of the Beach Boys on their first couple of albums, Brian was always very tall and skinny. Not even was he well-built, but he was very thin. So it's got to hurt him. And I don't understand why people call him fat; that really is not important, except that he needs that, he needs the energy that that kind of weight puts on, to carry his mind. His mind is always working so fast and so much that if he didn't have that bulk, he wouldn't make it.

PAUL: Well, why people do it is that they're creating this whole Southern California, Beach Boy myth. . . . **DAVID:** I guess the same way they talk about Dennis' muscles, 'cause he's so muscular. **PAUL:** And it's something that tends to offend people, you know, when the group comes on stage. People are most of all offended by the Beach Boys on stage, or were. . . . **DAVID:** By chubby little Carl, and **PAUL:** And the way Mike Love carried on, and then everything just seemed to. . . . **DAVID:** And the clothes, the striped shirts and the white buck shoes, and the slacks and the whole thing. They're not like that off-stage, that was the great paradox, is that they in their own ways were as hip as anyone I've ever met. I know that they always used to talk about Brian wearing striped shirts, the striped surfer shirts off-stage and the white pants and all, that's groovy, I mean what does that have to do with the whole number? Other than the fact that yes he is presenting himself, he is what he is and he's presenting himself physically. I guess if he wore a cape they'd be a lot happier.

Part II next issue

BRIAN:

PART TWO

PAUL: Let's try to take it historically . . . some of the development of *Pet Sounds* we got into, some we didn't. You know, starting from "Sloop John B," what came, what got built, to the point that it finally became a whole album, and what he started out thinking of the album as, what he ended up thinking of it as, and then the transition from that into *Smile*. . . .

DAVID: Well, the first thing brian will come up with is a concept, an album concept; generally he wants to do a thing. I say "a thing" because it's, you don't really know what it is, he throws out a whole bunch of words at you, one-liners, and words and half-phrases, and you really don't know what he's talking about at all. All you know is to go along with it. The Beach Boys could walk into a session and not have the slightest idea what they're recording that night. He tells them what to record, and they do it. They don't know what it means, generally, and that was always a problem, too. We're gonna do a piece of this, and a piece of that, a fragment, and they would do it, as instruments.

So with *Pet Sounds, Pet Sounds* to my knowledge was never *Pet Sounds* until the end, it was just things he was recording. He would get a musical idea. He would then extend off that musical idea. In doing that extension, something else would pop up. So he would stop the first thing and then take off on the second thing. He would develop the new concept that hit his head, until he came to another concept. He would then abandon for a while that second thing and start off on the third, so that what he was doing was building, like with blocks or a web; that's why there was the beautiful consistency within *Pet Sounds,* musically. His things tie together so tight because, as I said earlier, what is at one time the first song, may later be part of the sixth.

And then the lyrics started happening, at the same time. He may get into a feeling on one thing. He'll play, he'll hear a track, and he'll say gee this track is a beautiful thing to express a feeling between a guy and a girl, or this one should be a relationship between this and this. Then he'll start to do the words on it. Then it becomes a song, and then it gets a title, the titles really don't mean anything, I sometimes don't think the words mean anything in certain places. But that's how he builds an album, that's how *Pet Sounds* came about.

PAUL: Did the beginnings of work on *Pet Sounds* coincide with his decision to stop traveling with the group? **DAVID:** Definitely. It was also the beginning of his sound effects, which in a way was the beginning of sound effects in pop music, on the level that it is now. *Pet Sounds* is directly related to the last little track with the train and the two dogs, the two dogs are his dogs, they are family to him. He was very happy with *Pet Sounds*. Extremely happy with that album, thought that he had done something very important, and was very unhappy that it didn't do well commercially, for the first time he was aware of that. But he'd experimented himself, and succeeded. So therefore when it was time to get into *Smile,* the initial involvement into *Smile*. . . .

It was just impossible to keep up with that man. He was setting up blocks of studio time, would get uptight if he couldn't get a studio at four . . . four in the morning he'd be sitting around and he'd get an idea and he'd want to be able to go in the next morning, like at seven or eight, and record. Couldn't do that, obviously, because you can't operate that way. Again, one of the restrictions. . . . But his whole attitude toward *Smile* was another extension off *Pet Sounds*. Certain things had happened in *Pet Sounds* for him, for the first time, and he really wanted to get that *Smile*. It was going to be a monument. That's the way we talked about it, as a monument.

Brian got in with Van Dyke Parks at this time. **PAUL:** How did that happen? **DAVID:** I'm not sure really how that happened. My involvement with Brian when Van Dyke entered the picture was still on a very social level. I remember one night talking to someone, and someone said Van Dyke has been up to Brian's house and they're gonna work together. And I thought, Wow! Man, that's gonna be unbelievable. And I was perplexed as to how the two of them came together. **PAUL:** Was Michael Vossi in the picture at this time? **DAVID:** Michael was just starting to get into the picture. Paul Robbins was starting to get into the picture at this time. Then when I started coming up to the house a whole bunch, when the Brother Records thing started to happen, Van was there like all the time. And Van and Brian were running together, very hot and heavy. And Van was blowing Brian's mind, and Brian was blowing Van's mind. And I looked at the whole situation and I said, at that time, that's never going to work. Those two are never gonna be able to work together.

And they never have, they never really did. They had a great moment of creativity. I think Van Dyke is one of the few, very few people that Brian truly looked at on an equal level, or maybe that's a little presumptuous to say. Van Dyke blew Brian's mind and I hadn't seen anyone else do that. And Van used to walk away, from his evenings with Brian, very awe-struck at what Brian was doing musically. I think to this day Van Dyke is the first one to admit—again, not influence but the effect that Brian had, or has, on Van Dyke. Very strong. Their parting was kind of tragic, in the fact that there were two people who absolutely did not want to separate but they both knew that they had to separate, that they could not work together. 'Cause they were too strong, you know, in their own areas. **PAUL:** When, February? **DAVID:** Right around February, yeah. Van was getting—his lyric was too sophisticated, and in some areas Brian's music was not sophisticated enough, and so they started clashing on that. **PAUL:** They missed each other. **DAVID:** Yeah. They were together to a certain point, and then zingo! they bypassed each other, and never the twain shall meet with those two.

PAUL: Let's try to remember the tracks. "The Elements.". . . **DAVID:** Okay. *Smile* was going to be the culmination of all of Brian's intellectual occupations; and he was really into the elements. He ran up to Big Sur for a week, just 'cause he wanted to get into that, up to the mountains, into the snow, down to the beach, out to the pool, out at night, running around, to water fountains, to a lot of water, the sky, the whole thing was this fantastic amount of awareness of his surroundings. So the obvious thing was to do something that would cover the physical surroundings.

We were aware, he made us aware, of what fire was going to be, and what water was going to be; we had some idea of air. That was where it stopped. None of us had any ideas as to how it was going to tie together, except that it appeared to us to be an opera. And the story of the fire part I guess is pretty well known by now. **PAUL:** There's a lot of confusion about it. **DAVID:** Well, briefly, Brian created a track for the fire part which was the most revolutionary sound I've ever heard. He actually created a fire, a forest fire, with instruments, no sound effects—a lot of strings, and a lot of technique on the board—when you would listen to that thing, it would actually, it would scare you, you would be scared listening to that. It was so overpowering . . . and then there was a rash of fires in the city, and Brian became aware of this rash of fires, and then there was the fire across the street from the studio. . . . Brian's not superstitious, he's something that I can't name, 'cause I totally do not understand what it is, but he had a series of dialogs with me where at one point he asked if I would check the fire department, call the city fire department or whoever it was that I would have to call, to find out if there were more fires within this period in Los Angeles than in any other period in history. Because he really felt, I guess, the word is vibrations. Brian is very into vibrations, and made me, to this day, very aware of vibrations. Anyway, after we all laughed at him, as we normally did in these situations, he went ahead and destroyed the tape. Completely. Eliminated it, never to be heard again. That basically destroyed "Elements."

PAUL: Was this the first break in *Smile,* the first turn downward? **DAVID:** Yeah. That was the first sign that we were going to have problems on this album. That, and the fact that for the first time Brian was having trouble with studios—getting studio time. Then he was having a problem with engineers. Brian was starting to meet a fantastic amount of resistance on all fronts. Like, very slowly everything started to collapse about him. The scene with Van Dyke. Now, that's a critical point. You've gotta remember that originally Van Dyke was gonna do all the lyrics for *Smile*. Then there was a hassle between Van and Brian and Van wasn't around. So that meant that Brian was now going to have to finish some of the lyrics himself. Well, how was he gonna put his lyrics in with the lyrics already started by Van Dyke? So he stopped recording for a while. Got completely away from music, saying, it's time to get into films. And we all knew what was happening.

So he abandoned the studio. Then, there was the business, Brother Records. He got his head into the business aspects of Brother Records. So that kept him out of . . . he had another excuse. Then there was the attention. David Oppenheim coming into town to do the Leonard Bernstein special on pop, and there was that whole number going on. And this guy coming up from that paper, and you yourself came up, and a lot of people started coming, people that Brian had never met before, *kinds* of people that Brian had never met before. So he was spending a lot of his time questioning me as to the validity of critics, the importance of certain people, why is it important that all of a sudden they're doing this, and all the time knowing that it was important, but not being able, because he'd not been exposed in the past, not being able to tell who was real and who was not real. There was gonna be the *Post* article by Jules Siegel, he was on television, an incredible amount of excuses not to cut, things to get into. The little film for "Good Vibrations," which took time away, the guys being out of town, whatever, he was clinging onto excuses.

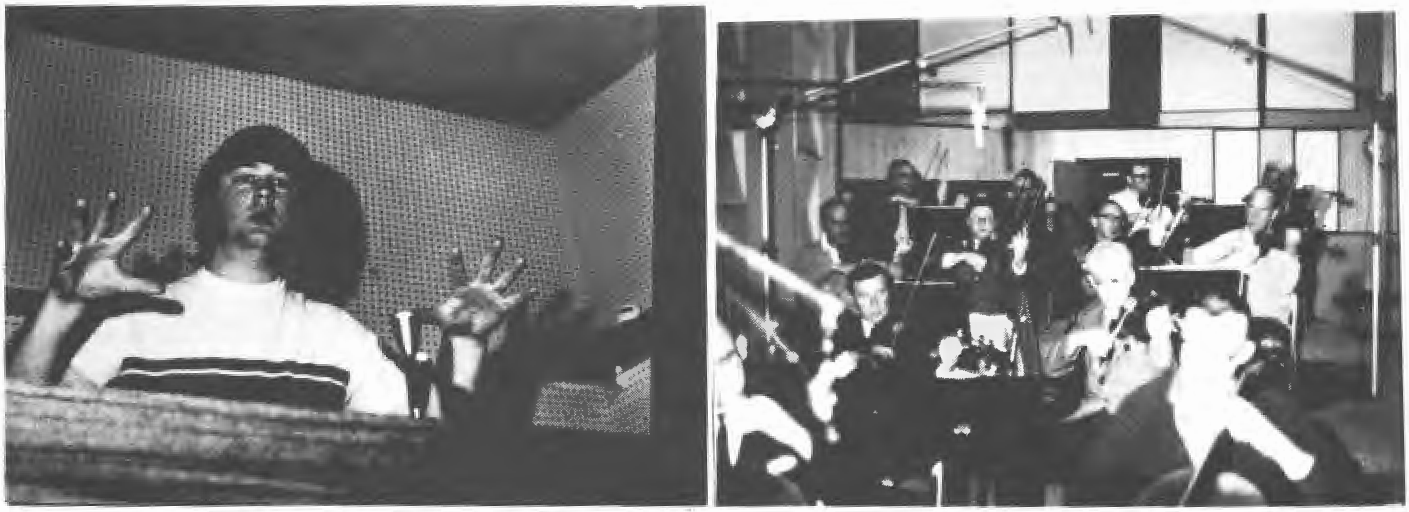
And I was very aware of what was happening, but I couldn't put my finger onto why *Smile* was now starting to nose dive, other than the fact that I still felt at that point that the central thing was Van Dyke's severing of that relationship. **PAUL:** The creative period had been passed and the specific concept was beginning to slip away. **DAVID:** Right. What had happened was, Brian had gone in and had done a fantastic amount of recording while the guys were in Europe, and then there was a separation of time, and then it got to be, well, as soon as they get back we'll finish. And they got back. And they had their normal rest time. And then he brought them into the studio, and they were hearing things they never heard before. Not only were they hearing things they'd never heard from Brian, but you've got to remember that none of this Beatles stuff was happening then. There was no way to relate to what Brian was putting down.

That's when he started meeting resistance from the Beach Boys. "Brian, what are you . . . what is this? What are you doing? This is not within our framework, you're going too far now, Brian, this is too experimental. I can't sing this part." In one specific song Brian wanted to sing the lead, but it was almost promised to Mike. And Mike couldn't cut it the way Brian wanted it to be cut, although Mike was cutting it beautifully. But it still wasn't right, and Brian wanted to do it . . . they went through an incredible amount of time, almost a whole week of wasted studio time, before Brian finally did it.

Brian didn't know how to deal with the boys. We were around for the first time; the Beach Boys came back from England and here was this bunch of people, who all of a sudden were saying a lot of things—Michael Vossi, and myself, and Paul Robbins somewhat, Van Dyke, very strongly, Jules, a lot of people they hadn't seen before—and that must have been very scary for them, 'cause here was a whole bunch of people who were doing heavy things for their career, their future. And here's Brian, with entirely new sounds. I think had they relaxed into *Smile, Smile* would have happened. 'Cause you've got to remember, to this day *Smile* is still an album of tracks that are filed away somewhere, not many vocals down, but there's still a whole album — there's enough there for three albums of incredible tracks.

"Heroes & Villains" was a critical track on the album. Would have been a critical part of *Smile* in its original form, not in the form that came out. Now here's another thing that happened. Now he's involved with the lawyers. Now he's involved with Capitol Records, and we're into a lawsuit, we're into a very big lawsuit. . . . How do we get into a lawsuit and still maintain our positive image? We cannot be the villains, remember; we've got to be the heroes, at all times. We cannot be bad guys. All right Brian, he was told one day, at this point in order for us to get what we have to get for Brother Records, we've got to have a single out. That old, lousy thing that still exists in our business: you've got to have the single out. There's always a reason. Whether it's for the lawsuit, or because your image is failing, or you haven't had one out in five months, or the last one trailed off, or the last one was a million-seller, whatever, there's always that lousy you've-got-to-have-your-single.

So Brian is told that he's got to have a single. I told Brian he had to have a single. It was the hardest thing I ever did. Brian was not at those meetings with the Capitol people. I was there. And I was in the meetings with the lawyers. Brian was not there. Nick Grilla and I would have to go to these situations, and then relate them back to Brian. It was very difficult for me to do, because I was on Brian's side. Yet, he wanted Brother Records, and I had to do the Brother Records thing and that really started to kill the creativity that was happening in *Smile*. He was getting very uptight, he was getting disappointed, he was getting disappointed in me, because now I was being business and I wasn't being, you know, I wasn't hanging out with Brian at night any more, because I had to be in an office in the morning, there was none of the five o'clock in the morning silliness that we used to go through. There was now calling up Brian instead of saying let's hang out it was Hey Brian you've got to give me an answer to something blah



...Conductor's calesthenics with Brian Wilson and the Sid Sharp Strings..."UP,(one)..

blah blah blah you know business, business. All this was in the framework of the fact that a normal business meeting with Brian Wilson usually meant going up to Brian's about one in the morning, going into the tent, getting it on, getting out our pieces of paper and pencils, and sitting there, and he would say okay, now: here's the structure for the business. And it would be: Number one, health. Number two, foods. Then we'd list a, b and c, health foods. Number three, swimming. Charts. Maps. He wanted anatomy charts all over the place. Awareness of surroundings, awareness of health and all of this.

All of a sudden that was gone. Now it was, uh, Brian, we can go for half a million dollars, we can go for a million dollars blah blah. And all this was happening to him. He had to get out of the creative thing. It was just an absolute must. So that when I left, "Heroes & Villains" was being planned to be a single, only because it was the closest thing to being finished, at that point, and sadly not even the original "Heroes & Villains" because right at that time *Sergeant Pepper* came out. **PAUL:** When I was there in December, Brian was thinking of "Heroes & Villains" as the single. **DAVID:** Right. He would think of "Heroes & Villains," and then he would call up two nights later and say it was going to be this, and it was going to be that, and it was going to be "Heroes & Villains" again, and then everyone said, No, Brian, it should be "Heroes & Villains," no Brian it should be this. . . . See, people should never be allowed to say "No" to Brian Wilson. Brian is a person that never should be said no to. 'Cause if you just get behind him, or next to him, and go with him, it's gonna come out okay.

But he was forced into that. And maybe that's why what's happening now is happening. He probably hasn't recovered from that. It was a big shock for him. It's like taking a person, exposing him to something he's always wanted to be in, taking him right to the brink of it, and leaving. And saying, "Gee Brian, how come you haven't followed up with that whole thing? Why have you fallen down?" He zoomed right up there, alienated from a lot of things that had been his strengths in the past. Those strengths were ripped away, shown to be shallow and phony, taken away from him . . . but no foundation put under him. And the foundation that we all had, that we were trying to supply him with, was us! And when we went, there was nothing left there. Just him, hanging . . . and, um, perhaps we never should have gone in in the first place. I don't know what his development would've been; I don't think he would've gotten into some of those things on *Smile*, though, had he not been exposed to this whole new thing. . . .

And he's gonna recover. But *Smile* . . . I don't know, I don't even know how many tracks he finished, or worked on: there's "The Elements," "Heroes & Villains," um . . . "Surf's Up," which is a masterpiece, unbelievable . . . that was the one song, "Surf's Up" was the one perfect blending of Van Dyke and Brian. Absolute perfection. One of the most important songs I've ever heard in my life. I don't know if it will ever be out. Let's see, what else is there. . . . **PAUL:** "The Child is the Father of the Man." **DAVID:** Which I understand will be on his next album. I just heard that from someone, I don't remember who told me. . . . A couple of Indian things, "Bicycle Rider." **PAUL:** Wasn't that a part of "Heroes & Villains"? **DAVID:** At one time. It was also part of something else. Um . . . "Vegetables." **PAUL:** How was that going to be? **DAVID:** Not like it is on the album. It's on *Smiley Smile*, it was changed quite a bit. See, all that stuff was changed, because Brian . . . none of the *tracks* are on *Smiley Smile*. Some of the songs are there, but he's recorded them in the house. "Heroes & Villains," yes, some of the tracks were from the original. Ah . . . he was forced to put "Good Vibrations" on, something he never wanted to do is put a single onto the album, but he was forced to do that. For sales. That was another, I'm sure, a minor tragedy for him.

I think what Brian tried to do with *Smiley Smile* is he tried to salvage as much of *Smile* as he could and at the same time immediately go into his humor album. 'Cause it's so—I hear elements in that of our discussions about the humor album, just little pieces of it. **PAUL:** "Little Pad" is really nice. **DAVID:** Yeah. Right. But you can see that there's a man not caring when you hear *Wild Honey*. **PAUL:** Yeah. "Heroes & Villains" is beautiful the way it came out, in a certain sense . . . the point where it turns upside down, from animate to inanimate, from the voices to the organ . . . but the mix isn't quite as it should be, it sounds harsh to the ear. . . .

DAVID: That's another thing that is a key indication, is that Brian's mixing on the last two albums is nowhere near what it was on *Pet Sounds* . . . you can tell on *Pet Sounds* there's a man who really cared a lot about mixing, as he did on a lot of his other things. You don't get that feeling any more.

("Mrs. O'Leary's Cow" session at Gold Star-11/28/66)

...and to think... I could have gone to community college on an aluminum siding sales scholarship, but NO!, I had to play with DIALS!...

...DOWN,(two)...

...now BREATHE!...

I don't know what the relationship between Brian and the boys is at this point, 'cause I haven't been around, but that's gotta be affected, that's gotta be a cause of what we're hearing now. During *Pet Sounds* it was at a very good point. It was never really at a good point during *Smile*. A lot of problems, a lot of internal problems, again, because of Brother Records, because of the newness of what he was doing, their new position in the music world. Derek was around at that time. . . .

PAUL: I'd like to talk about Derek. **DAVID:** Okay; one of my favorite all-time people. Derek Taylor I think is singly responsible for what happened in England, if nothing more than by exposing them, to England, to the right people, getting them and the Beatles together, and then getting that into the proper papers, that they were getting together. Coordinating the people who were getting to Brian. The English thing was Derek's. Derek's relationship with Brian was at first very strong, then went through a tremendous nosedive, they both decided to sever relationships, then they came back again, and they worked well for a while, got along very well with the other boys, and then it nosed off again, into another direction.

Brian always felt that the Beach Boys were always number two with Derek, the Beatles were always number one. He had a very strong feeling about that. And uh . . . it's a silly thing I think in a way, but at the same time totally understandable. Belonging to a record label, you see that with your own artists on the label, when one act is hot the other ones always get that paranoia, "you care more about them," you know, and it's very silly but at the same time it's an ego thing and ego things do exist, and you can't fight 'em. **PAUL:** That's true, and it comes from fear. **DAVID:** Right. But Derek did a magnificent job with the Beach Boys, I mean he did a superb job . . . they were known at that time as the faceless monsters, and he made personalities out of them.

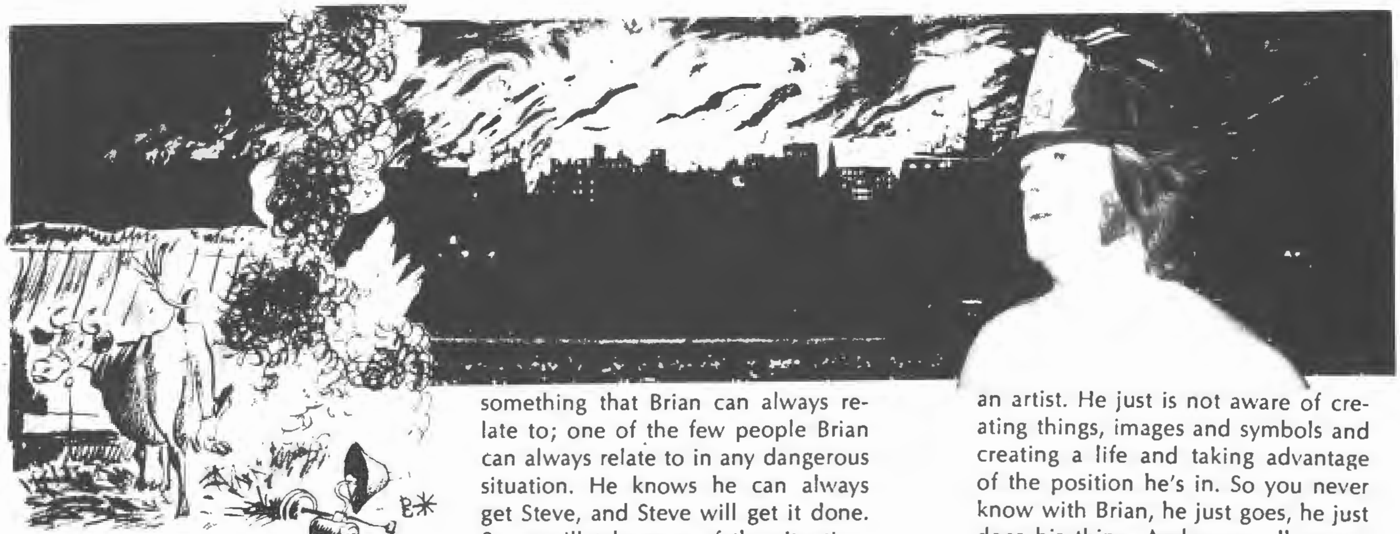
PAUL: We talked a little about Brian's view of the world and an obvious thematic thing that we've been into is the relationship between him and the rest of the world, mostly in layers—the immediate people around him, the business world, the music business, a little further out the audience. . . . The basic problem we're faced with is a great concept and a man who is capable of actually administrating that concept, and yet it did not happen. **DAVID:** I think the easiest way to get into this is to understand first of all that Brian is tremendously compulsive on all levels . . . and the compulsive pattern is most apparent in his relationship to individuals. You can always tell how effective a relationship is in the fact that Brian will try to show you he's ignoring something that has happened. If somebody says something that you know has hurt Brian, his immediate reaction will be to slough it off, it doesn't bother me. And you really think that it doesn't bother him, but then you'll notice that for three days he hasn't been in the studio, or for two days he hasn't smiled—you'll start noticing there are certain things about him that aren't happening. If he were having trouble with a musical idea in his head, and he got in a fight with Marilyn, the two of 'em would, it would be like a volcano. It was always that his problems with his music were one part of a combustible formula for an explosion, and anything that would happen around that would be the oxygen, let's say, and his was the fuel, and it would explode. And it would generally explode in the manner that he would become useless in terms of musical effectiveness, he would be totally useless for a great period of time.

Brian cannot go into a session with something happening in the back of his head and put that back there and hold it there and do his work. His life is his work and if he has an argument with his father at twelve o'clock in the afternoon, and it's sufficient enough argument to cause him to worry or to grieve, he's not going to be able to cut at twelve o'clock midnight. He's not going to be able to do anything effective on an artistic level until he gets that problem resolved in his head or his heart, whereever it has struck him. And the same thing with the boys, with the brothers and Mike Love, or strangers, me, Michael Vossi, whoever. Whoever would come around . . . a writer would come up, say something wrong, strike him wrong; he'd be upset for a couple of days. Those two days were lost. He would try, he would try almost heroically to get something done, but he couldn't. It would just be like terror, it would be a lot of wasted time running around doing this, running around doing that, let's start working on the comedy album, let's go out and record water fountains, let's go out and, for instance, one night he wanted us to go into a bar and start a fight. So he could record it. And that's really carrying something pretty far.

PAUL: That's a really good example of what I was just thinking, namely that here you have a man, a really brilliant man, so that, theoretically, whatever it takes to get whatever he wants to do done is worthwhile. But to what extent is it humanly possible, for however many people it takes, to completely, for an extended period of time, go on another person's trip, and be off or just not functioning when he can't function, and be ready to go the minute—seven o'clock in the morning in the studio, whatever—that he wants to . . . to what extent is it necessary, to what extent is it possible for the people around somebody like Brian to do this? **DAVID:** That's one of the best questions I've ever been asked in terms of Brian Wilson, 'cause that is the heart of a relationship with Brian. To answer one part of that question, it is absolutely necessary, if you're related on any level with Brian Wilson to be in that position, to be ready at a moment's call to get out of bed and go up to the house and rap, not because he's doing it on an ego level, not because he wants to know that he's king in your part of the court, but because he needs it. And he can't find it with anyone except you at that moment.

Now, on the other hand, who can do that? Certainly I couldn't, 'cause I'm not there any more; Michael Vossi couldn't, 'cause he's not there any more, all those people couldn't, 'cause none of 'em are around any more. It's impossible—unless you have the metabolism of Brian Wilson, you can't stay on his trip. And to be related with Brian Wilson is to be on Brian Wilson's trip. You will never be with Brian Wilson on your trip, you'll always be on his trip. Because he's an artist, and he demands that. And if you don't want to be on his trip, then you pass. We all have our little things, I guess; we all have people around who travel on our trips individually; his trip is just a fantasy, that's the whole beauty of Brian's trip, is that it's an absolute fantasy, it's like living Disneyland. There's no way to relate to it at all. **PAUL:** True creativity . . . the ability to make something up out of nothing. **DAVID:** Continually! And each thing more fantastic than the one previous! **PAUL:** Steady state theory of the universe. **DAVID:** Right.

There is one fellow who is around, who's been around for a long time with Brian, who has been able to stay on his trip, a kid named Arnie Geller, who should never be taken lightly. Arnie is Boswell to Brian's



Johnson. He's a very important person in Brian's life; he is the person who will always be there. And because of that, he allows Brian to get things done. If there's no one around, when Brian needs someone, I don't think Brian can get that much done. Except writing. He needs no one for his music. Just him for his music. But to function as a human, he needs company, he needs people. Arnie . . . Arnie is the one who designed the cover for *Wild Honey*, he is basically an artist. His function is as an artist, graphic artist; I imagine he, at this point, is also Brian's contact with the office, with Brother Records, with Nick Grilla, who runs the office for the Beach Boys, he runs all their functions for them. . . . Uh, I don't like to say Arnie is Brian's man, because that's like degrading him, and he shouldn't be degraded. He's his partner. He's his comrade. He's his friend.

Another one who's close is Steve Korthof, who is a relative of the Beach Boys; businesswise, he's, for lack of a better word, a band boy, but he's not their band boy, he's more than that. Again, he's a friend. He's a confidante. He is a solid foundation in their whole thing. He's one of the most beautiful people I've ever known. And very important in the Beach Boys picture, very important in Brian Wilson's picture. He travels with the guys, on the road. Takes care of the equipment. Watches the sound. Takes care of their personal problems. But not in terms of, "Hey, Steve, run down and get me a Coke." He's not a go-for. Dennis is having problems, Steve goes to Dennis' room and raps with him, gets him out of his problem. One of the guys doesn't want to do something, Steve is the one who's sent. Then when he's in town, he always happens to find his way up to Brian's house at very critical moments. He's foundation. He's physically strong, morally strong, and something that Brian can always relate to; one of the few people Brian can always relate to in any dangerous situation. He knows he can always get Steve, and Steve will get it done. Steve will take care of the situation. And when you're as volatile as Brian Wilson is, you need that. Without Steve and Arnie I think Brian wouldn't even be able to do the albums he's doing now. He'd be totally ineffectual, in terms of moving around the outside world.

. . . Marilyn, is a saint! Marilyn is unbelievable. Marilyn is the perfect artist's wife, or lover, or mate; she's everything. She puts up—obviously—with the most incredible, impossible scenes I have ever been involved in; she puts up with a man who at one time is a raving lunatic, at another moment, an absolute saint, himself. You know, that tremendous paradox of personalities. They fight, and they love. She's always there. There's a great feeling I get from being close to both of them, there's a great feeling of love. That's his tangible man-woman love, Marilyn. She can be the mistress of the home, 'cause Brian likes to entertain; but Brian does not entertain like anyone I've ever seen entertain. Brian can have a dinner, which he did lots of times, a dinner for a lot of people, which for two days ahead of time he's incredibly excited about; gets the people up to the house that he wants up to the house; and then won't show for dinner. In the middle of dinner he'll run in maybe and wolf down the food in three seconds and he's gone again. She keeps that whole thing together. When Brian gets into his very deep depressions, Marilyn is the only one I've ever seen able to really get to him. She's a very beautiful person; very simple, very plain, exactly what he needs. Very, very groovy.

PAUL: Is there a song that's, particularly **DAVID:** For her? I couldn't say. I don't know. See, you never know with him, he doesn't give you those clues. Brian doesn't make his work obvious, like a lot of writers. Brian is absolutely unpretentious as an artist. He just is not aware of creating things, images and symbols and creating a life and taking advantage of the position he's in. So you never know with Brian, he just goes, he just does his thing. And you really never know exactly what that thing is.

There's a strong mother and father thing happening with Brian; sometimes it's very negative, sometimes it's very positive. Extreme in both cases. I mean, it's not a normal son/parent relationship, it's a very active relationship between family. Extremely close to the mother, and very tight bond between father and son. Also a competition between father and son, that sometimes gets very sticky. I don't think fathers and sons should be in competition. . . . A factor that affects Brian's creativity. A bad note from the father or a bad scene with the father can affect Brian for weeks, days; in the same way, a good thing with his father can put him in a state of exhilaration. Exaltation. So it's very critical at that point.

. . . Dennis. Dennis is the kind of person that will ask you to go shopping with him, and whatever he buys for himself he'll buy for you. That's Dennis. He will go out to get a motorcycle, and if you're with him, he'll buy you a motorcycle. Incredibly . . . always on edge, completely on edge, you never know with Dennis at any second whether he's gonna explode or not. No matter whether he's happy or sad. He is completely free, an animal, a free animal . . . who is almost always controlled by his emotions, and very seldom by his head. A beautiful younger brother, and one that Brian can really relate to—a very easy brother relationship for Brian to relate to and also a source of incredible enjoyment for Brian. Brian would spend a great deal of time talking about Dennis, just going into big raps about Dennis. Apparently the easiest one of all for Brian to understand. He still has a physical thing that Brian can relate to, the strength, the athletic ability, the whole thing. **PAUL:** Surfing came from Dennis. **DAVID:** Right. Hot rods. **PAUL:** The enthusiasm. **DAVID:** Dennis. Always Dennis.

Even the love of outdoors. But here's the interesting thing. All the fantasies Brian would get, Dennis would take even farther. In other words, Brian would come up with the ideas, but once he would lay them on Dennis' head, they were gone. I mean, Dennis would shoot 'em right to the extreme. Brian would say it would really be groovy if everyone got into the ocean, Dennis would buy a boat. Brian would still talk about the ocean, or he'd rent a boat and go out. If Brian said, "God, it would be great to have motorcycles," Dennis would have a motorcycle outfit, a motorcycle and would be doing the most incredible mountain-climbing number you've ever seen. That's Dennis.

And Carl is the spirit. Brian goes to Carl for the spiritual thing. Brian feels that Carl is the most spiritual person he's ever personally known. And perhaps he is; I don't know. There's a certain something . . . the vibration thing is Carl. Brian is deeply, emotionally involved with Carl. On a very, very heavy level. **PAUL:** Is Carl the youngest brother? **DAVID:** Yeah. **PAUL:** Are there only three? **DAVID:** Yeah, there's the three brothers and then Mike Love, who's a cousin. **PAUL:** Is there a sister? **DAVID:** No. That's the family.

PAUL: What does the brother thing have to do with the group? **DAVID:** The brother thing is obviously very strong, in the fact that Brian is still producing the Beach Boys, when as I said earlier it would be much easier for him to produce himself. That's the Beach Boys. They're always my brothers and then the Beach Boys. Always my brothers first. The whole Beach Boy mystique, the Beach Boy thing, the thing that I used to get a great deal of personal fun out of, is when people would arbitrarily slough off or slam the Beach Boys as being wimp, or whatever they wanted to call 'em, they really had no idea the incredible complex thing that is happening amongst a group of people. You could do a trilogy just on the lives of the Beach Boys. There is so much emotion, and drama, in that family, much more than I've ever seen in any other family, and everything directly affects Brian. Brian is always conscious of those boys, continually conscious of them, as brothers and as human beings. Very seldom as an act.

Again, that's why, a great reason why *Smile* wasn't finished, the way Brian wanted it, because of their resistance in the studio. **PAUL:** And one way of finishing it would have been to break up the group. But he didn't do that. **DAVID:** Which he talked about. On many occasions. But it was easier, I think, to get rid of the outsiders like myself than it was to break up the brothers. You can't break up brothers.

. . . Mike Love? Businessman. Continually being accused by Brian of being mercenary, soulless—very untrue, Mike is a very soulful person. He's the only one really who is aware of business, for the group. At the same time Michael is the one who has opposed experimentation stronger than anyone else. He's the one more divorced of the family relationship in the group. Brian's opposite number, you know, he's the one who is continually fighting Brian, the hardest one for Brian to control, the hardest one for Brian to deal with and I've seen Mike send Brian right out of sessions, because Brian will get so frustrated in terms of trying to relate to Mike, and not being able to. Brian will just stomp right out, and there's some more lost time, more lost creative time. Mike was the easiest one for me to relate to, outside of Brian. I had a very simple time with Mike, because Mike understood what I was trying to do on a business level.

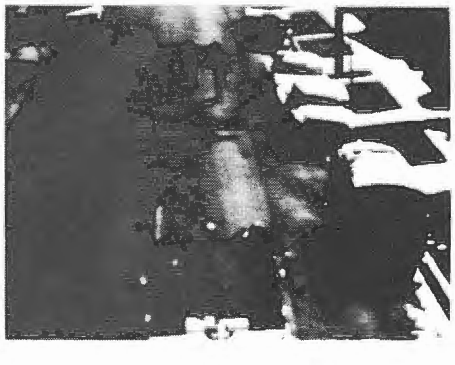
PAUL: When *Wild Honey* does not make the top fifty albums [blush. It did. It made it to thirty.], will this bring some kind of realization down on their heads? **DAVID:** They realize it now, they realize it *right* now. They realized it when "Heroes & Villains" didn't get higher than it did, coming off of "Good Vibrations." They realized it when *Smiley Smile* bombed. They realize it now that "Wild Honey," the single, has never been played on the radio in LA, where they're born, where they're from. . . . **PAUL:** What do they realize? That Brian has to be set free? Or just that. . . . **DAVID:** That something is wrong.

Brian knows, I'm sure Brian knows what's wrong. **PAUL:** He might even be afraid, of what it really is, because it's an ego trip, eventually, and we're all afraid of ego trips. **DAVID:** I think Brian is probably saying to himself a little bit, "I should have taken the other course. I should have gone ahead the way I was going to go ahead and abandoned the Beach Boys." He's gotta be thinking of that sometimes. Because he was peaking, at one point, and then it came down. They may be thinking that he *is* experimenting, although listening to *Wild Honey* there's certainly no experimentation on that album, at all.

I mean, how could a group drop as quickly as they've dropped, when they've been around so long? This isn't Question Mark and the Mysterians. **PAUL:** It's a time problem, there's a time problem: I'll tell you the answer to that one, because you're too close to it to see. They've only had two singles in the top ten in the last two years. Think about that. Two years! There is a turnover in the rock and roll audience of more than 50% in two years. And the people they've alienated have been their old-time audience, and they haven't picked up their new audience yet. . . . **DAVID:** Well, you're right. The problem . . . you're right, though, the problem is they alienated their old-time audience with *Pet Sounds*. *Pet Sounds* was the first Beach Boy album not to be a million-seller, not to zoom right up there. They lost the teenyboppers, but they gained the other, you know, the underground, or whatever tag you want to put. . . . **PAUL:** They *started* to, they only barely started to. **DAVID:** They got us, they put hooks in us. . . . **PAUL:** Yeah, but still you run into more people than you can believe who just don't know about the Beach Boys, who should. **DAVID:** Well, the thing I was going to say was the ones that they hooked, they immediately lost, with the release of "Heroes & Villains," then with the album. **PAUL:** *Smiley Smile* was good, but it was a disappointment.

DAVID: Mmm. They're in desperate trouble right now, and it's got to be affecting Brian, and the sad thing is, for me personally, and this is why I'm very happy to be talking to you, is all those "I-told-you-so's" are able to say I told you so at this point, the San Francisco crowd, who called the Beach Boys at one time the California Hypes. Umm. . . . All the other people who have said, "what a hype job that is," and my concern at this point is that Brian does what I know he has, you know, does his thing. **PAUL:** That he pull it back together. **DAVID:** It's there, and he's the giant, he really is the giant. And if something doesn't happen soon, he may completely abandon the whole situation.

Part III next issue.



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BRIAN

part three.

David Anderle/Paul Williams

[Three months have passed since the first segments of this discussion were recorded.] **DAVID:** I really didn't get into the *Wild Honey* album until *John Wesley Harding* came out and everybody started saying, "Dylan has told 'em what to do, he's leading the way again, he's told everyone to go back to simplicity and forget wild production albums and just put it right where it's at." And all of a sudden I realized that once again Brian had been first.

That's exactly what *Wild Honey* is, man, that's just what it is. It's getting right back to simplicity and right back to music. And forget about how weird you can get, on an album. To me, anyway . . . that's exactly what it says to me. That, plus the fact that it's really Brian doing what he's always wanted to do. I remember when he first wrote "Surf's Up" and everybody was so excited when it was just him and the piano, and it was at that point that you could . . . if you were around at that time, you really understood where Brian's musical head was at. That same kind of need, and pleading, and his incredible loneliness were all expressed in *Wild Honey,* that kind of soul singing that he's doing. So yeah, *Wild Honey* is very groovy.

PAUL: I think the . . . the step that's been made by a number of people recently—Dylan, Brian, whoever—is not exactly a step towards simplicity—maybe some kind of artistic consciousness—the thing is, it has to include the Love album, and the Byrds album, which are obviously the same thing but which aren't "simple," on that level. **DAVID:** No, well, when I speak of simplicity I'm thinking in terms of what we are always told is the true art form, which is simplicity. It's not necessarily something that is simple, as such, or dumb, those are not the things that I think of . . . it's an elimination of all those things that are not necessary to make your statement. Or, um, synthesizing everything. **PAUL:** Yeah, making it into a unity, a monolith. **DAVID:** Exactly, and that's what *Wild Honey* is.

I still have to think about *Smile* a lot, that stuff that you and I heard was very complex, on many levels. But Brian was never, Brian is never complex in terms of his music—he's a complex personality, of course, but he's. . . . Everything with Brian is direct and forceful and the quickest way it can get said, and again, this is *Wild Honey.* It is to me. I remember so many things that went on when I was around Brian, now when I listen to *Wild Honey,* so many things that he said, so many things that he did, and now I'm really anxious to hear the next one. I'm *really* anxious to hear his next album.

PAUL: What I feel about *Wild Honey,* and our reaction to it, is that rock had been building up to a peak of achievement on a certain level, we'd gone about as far as we could go from a given premise, which means *Wild Honey* and the Dylan album and all can be seen as some sort of breakthrough. And when that happens, whenever we emerge newborn on a higher level and we have to be small all over again, and beginning to grow—well, we got confused, we get uncertain, for a moment we feel that this new stuff has no merit at all—and it doesn't, by the old standards. 'Cause we're in a whole new place, we're dealing in new basics instead of the incredible complexities that had grown out of the old basics. The transition from *Sergeant Pepper* to *Wild Honey* is kind of like the New Year's Eve cartoons of the old man and the baby. . . .

DAVID: Mmm. I think the first indication of how absurd the musical thing was getting, in terms of what we're talking about now, was "A Day in the Life." When Lennon would get into the instrumental thing, that fantastic driving until all of a sudden you realize that this is a piece of plastic or this is a piece of music and you can't explode out and disappear, no matter how many instruments you put on something, no matter what you do with the board. And I think then "I Am the Walrus" was another extreme case, to me that was extreme absurdity—and where do you go from there, and why do you have to go there? Except as a trip maybe. . . . But that's not the answer, I think Brian knows that, and I think Dylan knows that. . . . If "Lady Madonna" is any indication of what we have coming from the Beatles, I think now they know it too, and once again the Beatles are listening to the Beach Boys—as they always have.

I think the simpler you are the more you let people get into their own heads. I don't know if that's some kind of a rule that we've been taught, or just what it is, but I find that true with me. Like, I've always felt that real psychedelic music, for instance, could be found in the first Dylan albums. . . . **PAUL:** The more you channel your actions in one direction, the more force there is behind what you're doing. **DAVID:** Right. **PAUL:** I just want to watch out for people drawing the conclusion that the new Dylan album means you shouldn't have been playing all those instruments after all, which is just nonsense. If they listen to the Byrds album then they'll understand that, but . . . and that's what a lot of people think "simplicity" means. It's like vindication for all the guys with their guitars.

DAVID: I still think simplicity is the highest form of art. Simplicity is unique for each person who's involved in it, I mean there's no hard line as to what is simple; and what is simple to Brian is not necessarily simple for Dylan, and what is simple for him is not necessarily simple for the Stones, or the Doors . . . very funny, the other day Morrison made a comment that really made me feel good: his favorite musician is Brian Wilson. **PAUL:** Jim? **DAVID:** Mm-hm. **PAUL:** That's amazing. **DAVID:** And one of his favorite albums is *Wild Honey*. I mean he really got into it. . . . And what was even more mind-blowing about that particular situation was that Jim immediately hipped, or I guess had always been hip to the fact of Brian's involvement with humor. We happened to get into a conversation about humor, and the importance of humor, and immediately Jim mentioned Brian. And *Wild Honey*. And I think he, I believe if I remember correctly, he was talking about *Wild Honey* and Brian in terms of direct, forceful statements.

PAUL: Well, the Doors have done essentially only one thing in their whole career, the Doors have done what other people are figuring out how to do, in other words make single statements, unify everything and make it all come out of that one piece of art. And the Doors' problem therefore has been that people waited for something else to happen, and didn't get it, and weren't always satisfied with more of the same great stuff. So it's going to be very interesting that they're now thinking about other things.

...Brian would rock back and forth on the control panel during playbacks...("Heroes & Villians" at Western-2/28/67)

DAVID: It's very strange; and it seems that only in music we find this, this need to keep changing. I directly relate it to painting—we're in a situation right now where everybody has to be a Picasso, everyone has to get into new things with every painting. And uh . . . Rembrandt certainly had his one style, Modigliani had his one style, most of the recognized great painters pretty much stuck within the one style that they found to be their own. **PAUL:** There's a perfectly good reason: it's the newspaper aspect of rock. It just comes out, you know; a new album comes out three months, five months, after the last one, and you're conscious of it as a part of right now. Maybe you won't be ten years from now, but right now you're conscious that this is The New Album, and you're thinking that way. **DAVID:** Yeah, that makes a lot of sense to me. If the recording artist were in the same position as the painter, let's say, and recorded continually as the painter paints continually, I think that he would very quickly come to his particular thing and stay with it, whereas, you're right, recording an album right now is really an event. It's an event for the record label, it's an event for the artist, it's an event for the people who are waiting for the album. **PAUL:** Everybody goes through their little birth sequence. **DAVID:** Everyone thinks that this next one has to be something more than the last one. And I think we've really gone through it. It's just ridiculous, this fantastic searching that everyone goes through trying to come up with something new, as if that were important. **PAUL:** People are just beginning to settle down now.

Like I know what's happened to me: I've finished this book, or I will have when we finish this conversation, and I no longer . . . somehow, although I was never conscious that I felt it before, I now know that I don't feel any more responsibility—which I did—in terms of writing about rock and roll. I don't know to whom. . . . But from now on I can sit down and anything I write about rock and roll is just for fun, for me; 'cause I've got other things to do, I've proven myself in this area. Whereas before . . . an example of this is I'm only now getting to the point where I don't feel I have to listen to everything that comes out that's good. I never listened to everything that came out, I never got into that hangup. But now I'll even know that a record is good, and I will get around to it; but if I feel like listening to nothing but old Who singles for the next two weeks, that's what I'll do. I don't worry about having people looking at me funny 'cause I don't know where it's at, or whatever.

Okay, so for a rock group, now, consider how difficult it has been to be in a field where you have to be a part of what's happening, and every month they change the rules. I think we might just now be getting to the point where a group can feel they don't have to do this or have to do that. Up to now, there were always responsibilities; and I think they were always vague and felt by the person rather than imposed from outside.

DAVID: And it's very strange, because Elvis has been there for eleven years, showing everyone that they didn't have to do anything that . . .

he's been doing his one thing for eleven years! And they've been buying it. And every rock group has said "Yeah. Elvis. Elvis." You can't talk to any person in the music scene who doesn't hold Elvis at a certain level. And he's never changed. He's always been Elvis. And uh. . . . And I think Brian is always gonna be Brian! I think Brian is really on the road now; that's why I'm anxious for his next album, 'cause I think the next album is gonna be the solidification of what he's been doing. *Pet Sounds* was *Pet Sounds;* and I think *Smile,* looking back now that I've gotten into *Wild Honey,* I think *Smile* would've been an extension of *Pet Sounds,* that Brian probably figured was not necessary.

PAUL: Ahh. I don't think you can use the word "necessary" in relation —that's another thing I mean about responsibility, the point at which we really start breathing a little easier, is the point at which we don't. . . . **DAVID:** We don't put all the people on our shoulders. **PAUL:** All of a sudden we don't have to think that anything's necessary in terms of the art. **DAVID:** That's easy to trace with Brian. Until *Pet Sounds,* and everyone started paying attention to Brian, he was making music. He was making music that he felt he had to make, and all of a sudden he was surrounded by all these people who kept saying, "You're a leader, you've really got the responsibility, look what you're doing," and I think he got into that for a while. **PAUL:** And he did it to himself, too; he started thinking of *Pet Sounds* as a breakthrough, the work of a new person. . . . **DAVID:** Well, he allowed himself to fall prey to what was going on, it was Othello and Iago, in a sense, and then all of a sudden I think he realized that that's not where he's at. Where he's at is to make the music that he wants to make, whatever it may be, whether it's "Help Me Rhonda" or "In My Room" or "God Only Knows" or whatever. "Darlin.'" *Wild Honey.* When I listen to *Wild Honey* I really remember Brian sitting at that piano by himself just screaming his soul out. And he doesn't have to do any more than that. For anyone who likes Brian that's where it's at. *Wild Honey should* be celebrated. You were right.

PAUL: People have to relax. There are too many albums out right now to listen to, there's too much good music to appreciate, there are too many other things to do to be able to get your life in balance at all, in that way. I don't care if people read their issues of *Crawdaddy!* when they come out or six months later. I don't care how recently an album was released. This is not a letting go, it's a sitting back. **DAVID:** Sitting back and relaxing. **PAUL:** And as it starts influencing the business itself, it should really make a lot of musicians feel better.

DAVID: I think it's going to be very good for the business. Just in the few people that I associate with, they're more solid now into the area of recording albums that are musical, as opposed to the next major production album. There's a whole bunch of excitement going on, because everyone is really relaxing. I mean all the artists are now saying, "Thank god, we can get back to our music, we don't have to search and struggle and anticipate a $50,000, five-month-in-the-making record." And it's gonna be beautiful.

PAUL: What did you learn from Mike Love? **DAVID:** I didn't learn anything from Mike Love, I just learned something about Mike Love. I was at the last Love—this is a very funny thing, the way everything happened; we were cutting two more sides for what we thought at that time would be the next Love single. I was having my head blown sitting there, watching Love really getting it together, sounding better than they've ever sounded and being happier than I've ever seen them in a recording studio. And right in the middle of this, Mike Love and Al Jardine walked in, and I hadn't seen them in an awful long time.

I left the studio for a moment to talk to Mike and Al, and I noticed the fantastic physical difference in Mike, a real peace thing happening to him. He was very exuberant about his experiences with the Maharishi and transcendental meditation— which is something that I am not into nor do I really understand, except for the fact that I have talked to a lot of people lately who have been exposed to both the Maharishi and his philosophy and who have really changed, are really peaceful with themselves. And Mike was just bubbling over about the Beach Boys' involvement with the Maharishi and their plans to leave for India and also their plans for the tour that I believe they have now set up with the Maharishi.

But the incredible thing was the change in Mike. He was so calm, so quiet, so gentle and happy around the eyes and very genuine. The first thing that came to my mind while he was talking, as I was standing there listening to him, was the last time we were together doing the interview and I was talking about the negative things that used to go down between Brian and Mike. And I was wondering if that still existed or if they had found their niche together, 'cause Brian has been into the Maharishi for so long. I have no way at this point of knowing what that means . . . unless I can see them together. I'm waiting for Mike to come back 'cause he said we would get together when he came back and talk about some things. **PAUL:** It would seem that the Beach Boys are getting back together. **DAVID:** It sure seems that way, doesn't it? **PAUL:** Because I'm sure that the Beach Boys, the other Beach Boys are very happy with this album too. **DAVID:** I would think so. **PAUL:** It's the solution to a lot of problems.

I love the way we can see all sorts of answers now, and we couldn't see any, to the *Wild Honey* question, at the beginning, I mean when we were really looking. This has to do, I think, with what a breakthrough is. A breakthrough is really a move from two dimensions into three dimensions. **DAVID:** Well the last time we talked, when we heard *Wild Honey,* that was still very new to me . . . I guess I couldn't see the trees for the forest. I was expecting so much and it was all there but I didn't recognize it. And it took a couple of things to all of a sudden remember, and your phone conversation, and *John Wesley Harding* and watching this whole transitional thing happening and the going back and whatever it is that's going on. And all of a sudden realizing. . . .

PAUL: This interview, to me—well, it's first of all of course a study of Brian Wilson, an attempt at evoking him for a lot of people, a look into who he is. And in the context of my book, the only deep look into who the artist is in relation to the music, an attempt to capture that. And it's full of dead ends; I mean I like it partly for that reason. **DAVID:** Yeah, there are a lot of dead ends. **PAUL:** Like we spent basically the first two installments as it appears in the magazine talking about how *Smile* got lost and what was gonna happen and in fact the end of the second installment is a cliff-hanger, you know, about is Brian going to do it or not? Even though the answer was right in front of us. And what I would hope is that through this, that this interview would become for people like a story about not just who the artist is a little but who the listener is. **DAVID:** That would be beautiful, if the listener can be made aware of himself through any thing that's happening here . . . it would be like the frosting on the cake. **PAUL:** We're all listeners, which we forget, just like our economic system falls apart because we forget that we're all consumers. Everybody. It was supposed to work on that principle.

The same thing here, the artist is himself a listener—oh, we talked about Brian not listening to other people's records much and that sort of thing, but—let's not just say listener but . . . we don't have a word for it, a listener and a watcher, person-who-experiences . . . there's an intake, for instance we talked about Brian's. . . . **DAVID:** A massive intake, I hope in the interview that that comes across, because as incredibly strong as he is in terms of output, he's equally strong in input. Just massive consumption, of the world and everything. When I said that Brian doesn't listen much, that was really erroneous on my part. He listens, he listens with simplicity, I mean he gets it immediately and he gets the whole thing right away, he gets it on mass consumption and just boom! he soaks it all in and it's digested and he listens the way I think we would like people to listen, everyone to listen. He doesn't listen with the critical thing up front, he just listens to whatever it is, just the way he sees things for whatever they are and then they form their uh whatever it is that forms is automatically formed.

PAUL: A number of years ago, at a time when I was still thinking of wanting to be a writer and all, I flashed on a concept of myself as wanting to do three things—experiencing, you know, taking in whatever was out there, understanding it, that's the second part, and then communicating it to people. And I recently came back to that, to that concept. You could talk about intake, digestion and production.

DAVID: That really is so simple. But how few people really get all those three things going equally. Most people try to concentrate on the middle thing, they try to understand everything without experiencing it, and then too few of them have the capacity or the knowledge of how to get it out, how to communicate it. **PAUL:** You know, I think the middle thing is the natural one, digestion is the natural one, so you can't figure out how to do it; that's why we're against interpretation or whatever. It's really simply because we know that if you've got things coming in the way you want them, good things are happening to you, you're getting involved in what you want to be involved in, and if you know what you want to produce, whether it's a kind of writing or music or whatever, then the link, digestion, you pretty much—it's what's called doing things by ear or sailing by the seat of your pants. You get very skilled at having things come in and then without really thinking about it moving them through your head, through your life, your artistic person towards the point where they come together and emerge as something whole. **DAVID:** A lot of people fake it. **PAUL:** Yeah, they take it in, and they let it sit there for a while, and then they toss it out. **DAVID:** Right, they don't try to understand it at all, and they don't even really take it all in, but they *try* to get it all out, they try to foist it upon everyone else.

PAUL: Well, you know what's a good essay on this subject? The liner notes of *John Wesley Harding.* **DAVID:** Oh, the liner notes of *John Wesley Harding!* I played the album so many times before I even got into the liner notes at all, I didn't even read them, and then one night I was walking into the kitchen and the album cover was sitting on the table and I grabbed it and just casually started reading it. And then I had to just sit down, and I got into that thing, and I was on the floor laughing. Such a beautiful thing to happen all of a sudden one dumb lonely night, to have that thing happen in my brain.

PAUL: Listening is another digestion operation, the concept of relaxing is a move towards understanding how to digest. Remember the Byrds song "5D"? Where he talks about, "just relax and feel it around you." **DAVID:** You can't really get it without relaxing. The work comes later; I think the work comes in between the knowledge and the output. You have to train yourself to observe, or train yourself to experience totally, to hear, it is definitely a training process. But after you as an individual get to that point, then you have to relax. Let it happen to you. **PAUL:** Let yourself function, because you've become some sort of a functioning thing, and you can just let it work.

Well, this is the—the relaxed part of the interview. **DAVID:** We've really digressed from Brian, haven't we? But he allows you to do that. (laughter) Brian allows you to go on your own trip. I would like to comment, though, before this is all over, about the picture you used in the first installment. I don't know how, who, what or any of those situations on that picture, but that has to be the best picture I've ever seen of Brian. Ever. That's . . . so *perfect* for what was happening in that interview—that picture tied in with the very last thing we were talking about which was, if you remember, the physical thing. Brian would always get that look on his face, or he'd always yawn—when it was time to stop talking about something, and he would want you to know that, he would yawn. And you knew after a while that, okay, it's all over, now we go play or something—he may catch you right in the middle of a sentence too, he'll yawn, that's all. Maybe tomorrow we'll pick up, but for right now, no more talk, time to do something. And it just blew my mind to see that particular picture. 'Cause that's so perfect. **PAUL:** Well, the way things happen is always very complicated and strange, and not always relevant to the fact that they do happen . . . that was the only photo available. . . .

See, given that we have a new attitude towards the records now, as a result of *Wild Honey* and *John Wesley Harding* and whatever, and that we've progressed or broken through to the artist appreciating what he's doing, and us appreciating what he's doing, on a much less self-conscious, formal kind of basis, a much more immediate basis, ah, something that's going to happen, whether we try to do it or not, is that we're going to change around our idea of who the artist is. That's "us" as listeners. In other words, the way that Bob Dylan would have been written about and thought of as a superstar at one time has already changed a great deal. But I don't think it's gotten to the point yet where anybody really has an exact idea of who Bob Dylan is. Which they did when he was a superstar—I'm not saying they were right, they had an exact idea, that's all. And probably in a few more months we'll all be well set in our new fantasy of who Bob Dylan is. The fantasy is unavoidable—the point is, our concept of who the artist is is changing. And what I want to do is sort of round off our story of Brian by going right at it and saying, your saying who Brian Wilson now seems to be.

DAVID: Brian now seems to be the Brian Wilson that I first met in the early days of "Good Vibrations," before it was finished, and also the same Brian Wilson that I knew from two o'clock in the morning to seven o'clock in the morning when it was just Brian and I sitting in the living room talking. It was the Brian Wilson away from all the hooplah, before he started perhaps listening to what people were saying about him. A very simple person, um . . . again, "simple," we get to that word . . . a very direct person, a person who really knew who he was, both as a person and as an artist. A person who had the incredibly complex mechanisms pretty much under control. He would go into a studio without fear, because he had confidence, in himself and in his art. He had things pretty much—he had everything in perspective, he had eliminated everything that was unnecessary. Brian was really—people used to really think Brian was a simple person in the true sense of the word simple, because he just didn't need all of the fooforall that a lot of us get hung up in, that we don't get hung up in any more, some of us. . . . He was the artist, Brian was an artist, he was an artist who knew his art, as he is right now. **PAUL:** And then he discovered the word "artist." **DAVID:** Right.

Whatever agony, and god knows there is a lot with him, whatever loneliness, whatever indecision that goes on, that is necessary in a person like Brian, all that was safely tucked away inside of him, that was his own world. He had learned somewhere along the line how to keep that inside of him, and how to eliminate all those things in his surroundings that would cause him to lose control. I think he's there right now. I think he went through a terrible period, for a while, and then into a period of isolation, and then the clear light came to him and I think he has now gone back to where he was just previous to *Pet Sounds*. **PAUL:** Gone ahead to where he was. **DAVID:** And he must be very happy right now. He must be as happy as Brian Wilson can be happy. He's probably exploring all the numerous realms of humor, which is again his big thing. I don't think he's hung up.

That's the whole thing. Brian, when I first met Brian he was the most unhung-up person I'd ever met. And that's why people couldn't relate to him, because it was during the time when you really had to be hung up to get it on, and Brian just was not. I don't think he's hung up now. He must be in the studio exactly the way he was then: just get in there and get it on, get it done and get it out, and go on to the next thing. And that's what *Wild Honey* is to me, at this point. And "Darlin' " is just the essence of the Brian that I knew; it's doing the thing, it's doing his thing, it's doing Brian Wilson's thing. Come hell or high water, no concern really for what they out there think. It's what Brian Wilson thinks. He has to be grooving with the guys, and they have to be grooving with him again. It's gotta be a unified situation.

I don't know. You know, I try to relate Brian to other figures or other people, to try to get a comparison thing or some kind of a mirror thing happening . . . for some reason I keep coming up with images like Rembrandt. I don't know who the hell Rembrandt was, except for what we read and what we can get, or what I can personally get from looking at his works, collective works. An artist who is totally sure of what he is doing, who believes in what he is going on around him, probably more conscious than the great mass of other people, but unconcerned while being concerned—not letting it get in his way. Being able to listen to someone else's music and say, "Yeah; all right." You know, "That's groovy. That's groovy for them. But I'm not in a competition scene with them, I'm doing my thing." And he is indeed doing his thing. And he's going to capture, or recapture, a lot of people. He's going to get a whole entire new audience, he's going to be able to get the new generation that's coming in now to the music thing, he's going to get back a lot of us old timers. . . .

And he's not concerned, he can't be concerned with his influence in the music business. Any guy who could dress the way Brian dressed, you *know* is not hung with appearance, is not hung up with what others are doing. He's into his thing, whatever makes him comfortable he'll do. Whatever he wants to do at the moment. He doesn't have to sit and ponder and worry and get hung up and inactive because he's so strung out. He knows what's gonna happen and he's doing it. And in his doing it will be accomplished. It's an emancipation, an artistic emancipation that not many people have. It comes from confidence and it also comes from a kind of naive thing that artists have, good artists have; they're really naive. "Hey, my stuff is good." Which is beautiful. Without that, forget it. It's egoless, in terms of being a nonconscious thing. . . .

PAUL: Brian, I think, is out of time. **DAVID:** Brian has *always* been out of time. **PAUL:** And, uh, *Smile* took the shape of a concept which then had to be realized. And its failure to happen, well it was the slip twixt the cup, you know, it was between the what is it the desire and the spasm falls the shadow or whatever Eliot goes on about . . . but it was because . . . at some later point in Brian's career, at some moment of even greater capability than he has now, *Smile* could have come to him and it would have gone right down. Well I guess "Surf's Up" came to him and it went right down, only then he didn't perceive it as being right down.

And delayed it, thought about it. . . . **DAVID:** You just said something that really flashed me. It has to happen *immediately*, with Brian, the idea comes to the mind and he understands it instantly. Instinctively understands it. If Brian has to wait on something, pass. If he can't (snap fingers) get it done like that, if he can't act upon it immediately and see it happening in front of his eyes, it's not gonna work. If he has to wait until morning, it's not gonna happen. That's what happened with *Smile*. ●

...Brian sits on the SMILE tapes...

...and so in 1968, with the appearance of the Paul Williams article "Brian" in Crawdaddy, the SMILE era (in the press) came to a fitting close...or has it? Without a doubt, tha tabloid you are holding is proof of what is certainly the most enigmatic period in the Beach Boys entire history...it has even gained them a respect that they otherwise could never have amongst a large amount of otherwise non-believers. I, for one, enjoy "Surfin' Safari" and other (seemingly) "irrelevant" stuff as much as most anything from the SMILE era, however, one can't help but be completely in awe of creations like "Surf's Up", "Good Vibrations", "Wonderful", "Child Is Father To The Man", "Cool, Cool Water", "Do You Dig Worms" and "Cabinessence". The strength of this material, if you add up the elements of songwriting, lyrics, music, production, sound and performance, without a doubt, stands far above anything in the entire Beach Boys catalog. It was the most advanced step in their upward climb, and must be recognized by everyone as just that. There is no reason for this to remain a "mysterious legend", when in fact we all know how magnificent this music really is. SMILE may not be your favorite , it may be the only Beach Boys material you can deal with...none the less, it will always stand up as far superior to the other rennisance masterpeices recorded in the sixties, and must be respected as such and included along with any list of "greatest albums of all time"..plastic or no...

One of the great injustices is the negligence of SMILE in Rock and Roll history books...of course, it never was released. However, cognizant approval of other great "unreleased" legendary recordings have come to the fore in recent years upon the over-due releases of packages such as Elvis Presely's "Sun Sessions", Bob Dylan's "Basement Tapes" and the fantastic Carl Perkins, Johnny Cash, Jerry Lee Lewis, Elvis Presely "Super Session"...it took 30 years for this classic stuff to be available for the people, and now they have been ranked in their proper place in the annals of Rock and Roll history (and in the ears of those who love it so much). Although I'm not trying to bring up a dead issue, The Beach Boys, (how's that for turnabout fair play) have chosen to ignore SMILE in their image, publicity, live show and general attitude toward their career (except in the early '70's when they assumed it would make them seem like a bunch of "too-hip" guys and attract more "heads" to their concerts...oh wow...) That's like as if the Who were to ignore "Tommy", or a solo Beatle or John Fogerty attempting to cover up his illustrious beginnings... it only ends up doing them in and alienating their audience in the process. The Who can play their Mod period stuff, their "Tommy","Who's Next" Quadrophenia" and still toss in alot of new stuff into their shows, yet why is it that the Beach Boys can't seem to put together a respectable concert format that would feature Surf Music, Pet Sounds, Smile, Sunflower-Holland and more recent productions in a real cool bag? I guess they tour so often they don't have time to stop and think about their "career"...ho hum...

This year, with the possible release of the SMILE era sessions (and other back catalog WITH out-take songs) on a cohesive, saleable product (be it CD or LP, cassette or all), Brian Wilson and the Beach Boys are now, for the first time in 22 years, in the desireable position of removing the great skeleton from their closet once and for all. Without a doubt, people will never stop talking about SMILE, and the legacy of 1966-67 Brian Wilson music will never go away...(I'm now looking forward to the day when someone reads all the stuff compiled in this book and comes up with a further in-depth exploration of the SMILE era!!!)...as proven by the following press about the group from 1969 to present. NO intelligent writer can write about the Beach Boys and neglect the fact that something outrageous happened here in 1966-67. Not long ago, a basic movie had been planned about the story of the Beach Boys, yet we're not talking about a rock and roll Osmond Brothers here, are we...the people involved in the project shelved the idea because the writers could not, or did not know how to approach the Pet Sounds-SMILE era...to gloss over such an important time as this would be ignorance and would destroy any artists credibility...yet for the past 22 years, The Beach Boys have proceeded to do just that, by negligence of their career post-1965 (save for the Carnegie Hall-type shows in the early '70's...what happened to that direction?) I guess Ralph Bashki showed this kind of ignorance best in his film "American Pop" in which he attempted to tell the hitory of American pop music and skipped THE 50's! ...he went from a black guy playin' blues in a New Orleans bar straight to Janis Joplin...if you fall for that kind of stupidity, it's your own loss!

The most important thing about the release of the SMILE music is that amazing music that many people are dying to hear, breathes on tape and this can't be ignored in the history annals of Rock and Roll, let alone the respective careers of Brian Wilson or the Beach Boys. I propose a 2-CD release...THE SMILE ERA...CD # I...THE SONGS... CD # II... THE SESSIONS. This will make everyone happy, the nonbelievers who just want to hear the nicest stuff, and the fans and musicians, who will flip to hear the amazing working versions of those magnificent songs. These next few pages are proof that THE REAL WORLD will never forget such an event as the creation of music as important as that of THE SMILE ERA.

WHAT THEY SAY: TODAY!

GREG SHAW: ...you could even say it's a mythological force in our culture, because the fact that it never existed, or might have existed or partially exists or some people have heard it gives it a kind of mystique. Anybody who's been drawn into the Beach Boys thing and has experienced some of the magical realms that Brian was in touch with in those days, it becomes a psuedo-religious or mythological force. People have gone on pilgrimages to try and find these tapes and assemble them, and there have been various efforts to try and assemble them so that we can really get at what was in the mind of Brian. Seems to be that what was in Brian's mind at that point is very important to alot of people, because his mind was in some kind of a place that is not normally reached by many people ever, in any generation. Maybe as the apotheosis of this period in Brian's life it becomes like the Holy Grail, alot of people seek it, but it takes some kind of special, magical event in order to contact with this thing. You can get a hold of bootlegs, you can get a hold of tapes of this and that, but you can never really get it all...there's always something missing, and inevitably what's missing is reputed to be the most magical stuff of all. It's a lost artifact of a very, very crucial time in rock history, in youth culture and in the lives of all of us people of the generation that was influenced by that period. Several generations are influenced by it, and the deeper you dig into it, the more of a mystery it becomes, it's like the Dead Sea Scrolls or something. It's probably more famous, even as an unreleased album, than many albums that have actually seen the light of day!

KEN BARNES: In 1966 and '67, fervent Rock and Roll fans were caught up in a fantasy that the music could expand indefinetely, widen it's scope and ambition, and absorb every influence in the universe to create a grander form than had ever been heard before. PET SOUNDS, (following RUBBER SOUL) was one of the prime early examples of Rock and Roll's new progressive impulse. As REVOLVER (Beatles), BETWEEN THE BUTTONS (Rolling Stones), FOREVER CHANGES (Love), YOUNGER THAN YESTERDAY (Byrds), A QUICK ONE (The Who) and SGT. PEPPER emerged in turn, it seemed as if the expanding universe had no barriers, and SMILE would be the ultimate demonstration of how far music could go. It turned out to be a dead-end dream...as SGT. PEPPER in retrospect, and a galaxy of ponderously dull progressive concept albums proved....but the hope did shine bright for a moment, and SMILE remains the key to an unsolved puzzle. The eternal question mark...would it have lived up to the hype? Would have it changed Rock & Roll's course? We can never hear it in the context of those cosmic times, but to hear it now would be something like opening a door to an alternate, and perhaps, superior universe!

BILLY MILLER: When it comes to Rock 'n' Roll and in particular the brawny sun-tanned fivesome (a nod to the SURFIN' U.S.A. LP, incredibly the only big discus 'til 20/20 to wisely print Brian's pic bigger than the boys). I'm basically a meat n' potatoes DANCE DANCE DANCE/GOOD TO MY BABY/PAMELA JEAN type of Joe. You know, Little Richard sang it and Dick Clark brought it to life? Still, man, I dig SMILE and I dig it cause takin' into account alla yer average garden variety proculharummoodieblues overblown gobbledegook dungo dirges cosmically conceived in it's wake (it's still enuff feat havin' a wake without ever bein' born!), SMILE is still hot shit and you wanna know how come, hmm? ADVENTURE. Ya gotta be a little nuts, now show 'em whose got guts kinda ADVENTURE. AD-VEN-TURE, Jack. Yeah, it's about one guy grabbin music by the nuts and yankin' for far more than his fair share 'cause destiny kicked his ass way way harder'n any big daddy ought to be whomped and it's about the same guy flippin' destiny the bird, and takin' his ball and goin' home. Now yeah again, history tells us of the almighty SGT. PEPPER'S perfect timing (piece of overindulgent music hall swill that it is) lighting bulbs over millions of noggins, and face it, with the too slow outta the gate SMILE ridin' on THE SARGE'S goofy coattails, nobody woulda got too jazzed over electricity bein' invented for the second time. And it's a damn shame too, 'cause SMILE'S primo hoot is that it woulda put 'em all in second place- Spector, The Beatles, the biased"these-guys-stand-for-fun-and-we-don't-wanna-know-from-fun" critics, Papa Murry and yep, the BB's themselves. Brian had 'em all against the ropes, ripe for clobberin' but he never threw his big punch and any hodad'll hip you- you can't have a knockout without a punch. Now I betcha marbles to Maharishis there woulda been a whole diff twist to the Beach Boys tale (well maybe not the Al Jardine part) had there been a SMILE LP way back when. There's enuff questions about SMILE to fill Mike Love's hat closet a dozen times over and I figger if it came out tomorrow, the questions wouldn't get no easier to answer. And that's just part of the adventure, bub.

GENE SCULATTI: ...some of SMILE's coolness comes from the fact that much of the music from that period, the people who made it, didn't have any qualms about making fools of themselves. There's something at heart very childish, and whimsical, and sometimes silly about that music, which are chances that few people take anymore...there's something real elemental and basic about it. Certainly it's a unique statement that no one else but he could have made...that's where it's true coolness lies. Within all of pop music, I think Brian Wilson is the supreme melodist, he is the single person that has created the most great melodies, bar anybody, and here's a big chunk of his art that people have been denied the chance to hear, and it just seems unjustifiable, if not cruel, that it exists, and people aren't able to hear it. The things I like best from it, like "Cabin-Essense" and "Cool Cool Water", they're just so eloquent, so much ground is covered emotionally, by doing so many things. The range of emotion in "Cool Cool Water", which at one point it's nothing more than bass notes and a little water sound dripping...it just goes through great fields of different kinds of feeling, regardless of what lyrics say and what the content is. "Cabin-Essence" is the same thing, it has this great cinematic quality. The coolies, the railroad, and all that stuff, it's pictorial, like a movie or something, and it's expansive...it just fills the screen in a way that most pop music never has. It's something that, I think people who really appreciate pop music (and that should be anyone), it's an experience that we all shouldn't be denied. This is the most treasured "lost record", this is the most important "unheard music".

PAUL WILLIAMS: ...what makes SMILE so great is on a level that is extremely challenging to talk about, because when you hear something that is totally fresh, which is a really brilliant piece of music, it hits you in a very immediate way, that the first time that you hear, say, the early things by the Beatles, or by the Beach Boys or the Rolling Stones, or whatever it is, or Bob Dylan...something just catches your attention, first of all, and gets you exited...and then you realize that whatever it is, it's not really like anything you've ever heard before. When I heard some of the tracks and rough tapes of SMILE as it was in development at the end of '66, I was completely blown away. I was already a tremendous admirer of the brilliant music that Brian Wilson in particular with the Beach Boys, had been creating from the beginning of his career, and climaxing in PET SOUNDS and "Good Vibrations", and that the SMILE tracks, on the one hand were at the same level of what was at the time called "genius". (You can't pick another word for it!)...but it also seemed like a new level of beauty for popular or contemperary music. In addition the state of composition, there was the sound I was hearing (and certainly it had the same effect on other people who heard it at that time) that was so magical, so rich, in this delicate, multi-layered way. I have to say, it was at a time when there were new and amazing things happening every few months. You hear Jimi Hendrix' work for the first time, you know, stuff with sauce.., but still the SMILE tracks were just the highest peak, perhaps, that the music had hit so far. The long interview that I did with David Andrele that ran in Crawdaddy was an attempt to explore the question of "what happened", and why this great album never got completed , or never got released. What I would say now, and I'm eager, as I know many people are, to get to hear this music now. We have a case of a truly brilliant, primitive artist. I think it's fair to use that term about Brian, someone who simply, (coming from no kind of training or background) constantly invented new ways to make music...and it wasn't just the inventiveness of it, but the primal power of it. I would say with all the different factors that are involved, the album was never completed because Brian became tremendously self-concious about his music at that time, and it took, on the one hand, the form of being scared of it's power, and on the other hand, the form of fear of living up to the kind of things people were saying about him, and also the aspect of the indulgence of it that can surround a very sucsessful, rich person. Obviously,there was more good music from Brian Wilson, but finally, there was a long period where we heard just nothing...and it's tremendously exiting now that Brian has made such a good new album, and that what you could naturally expect, which is that someone with that native talent, if he could just put the obstacles (whatever they are) out of the way, you just have to believe that the same basic genius would still be there, and if you could just let music come out, what will come out will be amazing. What I've heard, I think there's no question that we have the return of Brian as a major, active talent. It sets the stage now, for SMILE to come out (finally), for that work (in whatever form) to be available to people, and have the effect it will have on the world of music, and also for Brian to go on and create, without having to do something bigger or better, and all that nonsense, and just create the next thing that's in his heart. To me, it's like a miracle that I'd basically given up on, that maybe this was never gonna happen, and suddenly we have a twin miracle: the release of excellent new music from Brian, and the real possibility of SMILE being released, with the understanding perhaps that it was never truly complete, but still that it's a major, major work of contemperary music that also is potentially supposed to be very popular, but the important thing is that it's truly beautiful music...

GREG SHAW is the head of Bomp/Voxx records, former publisher/editor of "WHO PUT THE BOMP" magazine, and is personally responsible for waves of interest in the youth/'60's revival through hi highly influential (on bands and other labels) '60's punk compilations
KEN BARNES is the senior vice president of RADIO AND RECORDS magazine, and was the author of the first Beach Boys book, THE BEACH BOYS: A BIOGRAPHY IN WORDS AND PICTURES. He was also contributing editor to "WHO PUT THE BOMP" and "THE ROCK MARKETPLACE", perhaps the first magazines to realize that Rock and Roll was history, and served their readers the real stuff accordingly.
BILLY MILLER is editor of today's top Rock and Roll magazine, KICKS. The TRM attitude picks up here, and takes you to another dimension...that is the clear deliniation between the Hero (Rock and Roll!) and the Villian (Rock music...BOO!!!) Hence no time or pages are wasted...KICKS can turn your head around, set your priorites straight, kick you in the pants & spin you for a good time...don't miss out, the time is now!!! Billy also runs Norton records (label) for your listening pleasure!
GENE SCULATTI is responsible for some boss books, notably THE CATALOG OF COOL and SAN FRANSISCO NIGHTS. He wrote the first article on the San Fransisco scene in CRAWDADDY back in '66, and recently tore up public radio with his knockout music/variety program THE COOL AND THE CRAZY on KCRW in Los Angeles.
PAUL WILLIAMS is the founder and editor of CRAWDADDY magazine, the first hip music magazine alternative in '66. There isn't a Rock and Roll magazine since that hasn't felt the influence of CRAWDADDY in one way or another, and Paul left it after only 22 issues...books such as "OUTLAW BLUES", "DAS ENERGI" and 15 others have come out since, and he recently has released "THE MAP, OR REDISCOVERING ROCK AND ROLL" (his first book on music in a while.) CRAWDADDY featured a news column, "What Goes On", and many of the most hip clippings from the SMILE era have been pulled from this (featured at the bottom of many pages in this scapbook).

(AT LAST A LEGEND UNEARTHED)

SMILE THE BOOKLET

Beach Boys UK Collectors Series Volume 1

Once upon a time, there was an Album called SMILE. Or so Capitol Records were led to believe, which is why they had 466,000 sleeves printed, and 419,000 copies of an accompanying booklet made up.
The Album of course, was never finished. Faced with a small mountain of packaging and no product around which to wrap it, Capitol did the eminently sensible thing and threw the lot in the trash can. End of story. Beginning of myth.
SMILE, Like all the very best legends, refused to lie down and die: rather it grew, and from the late 70s onwards, slowly became more accessible. First a front slick repro: then the much rarer back slick. In the early 80s, fragments of original SMILE-era music. Only the booklet remained unseen by the vast majority of Beach Boys fandom...

Until now. Reproduced from one of the very few surviving SMILE booklets, in full, true-to-the-original colour, we are proud to present a limited edition of 1000 booklets. An ideal complement to the SMILE Album or tape. The booklet is an essential collectors item to those not blessed with ownership of an original.

To obtain your own copy of the Legendary - 12 page SMILE Booklet.

Individual booklets are £4.50 (inclusive of postage & packing) to United Kingdom fans. £5.50 to Europe. £6.00 to USA and Canada. £6.50 to Australia and the Far East. Rates for bulk orders are subject to negotiation.

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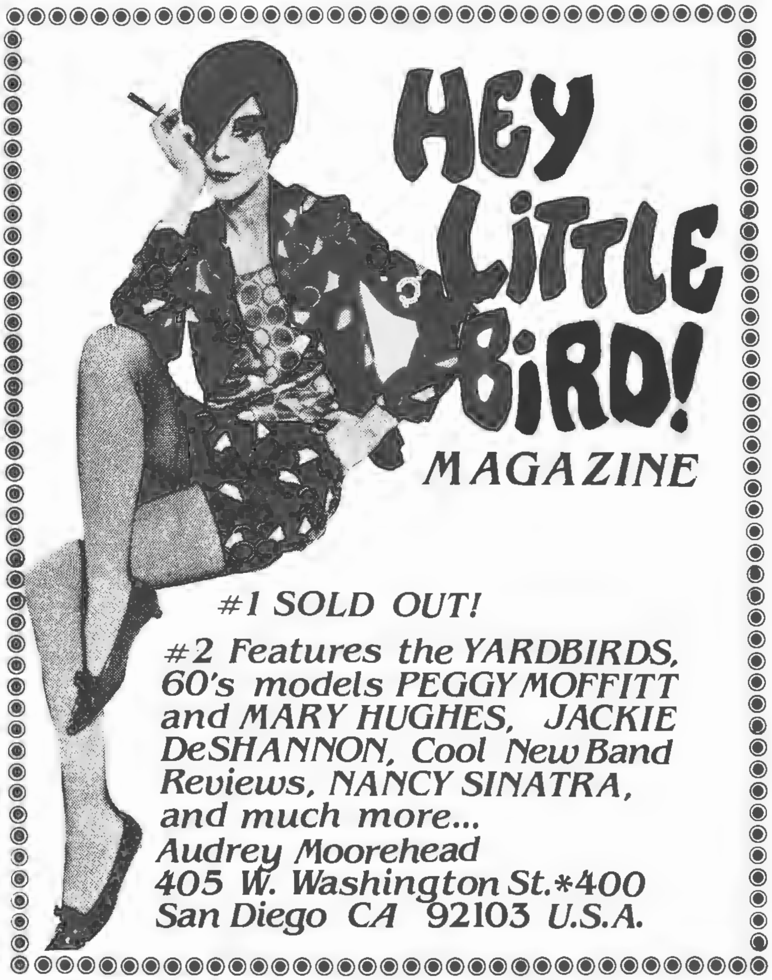
ENGLAND

Danny Hutton is now all set to go on a string of hits. He's left the Hanna-Barbera label and is now working at MGM as producer and arranger as well as a singer from whom much is expected in 1966.

Also on the MGM label is **Danny's** friend **Van Dyke Parks,** one of the most pleasant young men on the Hollywood scene. He's 22, and has worked as an organist—both in a Baptist chapel and a Jewish synagogue.

Beat that!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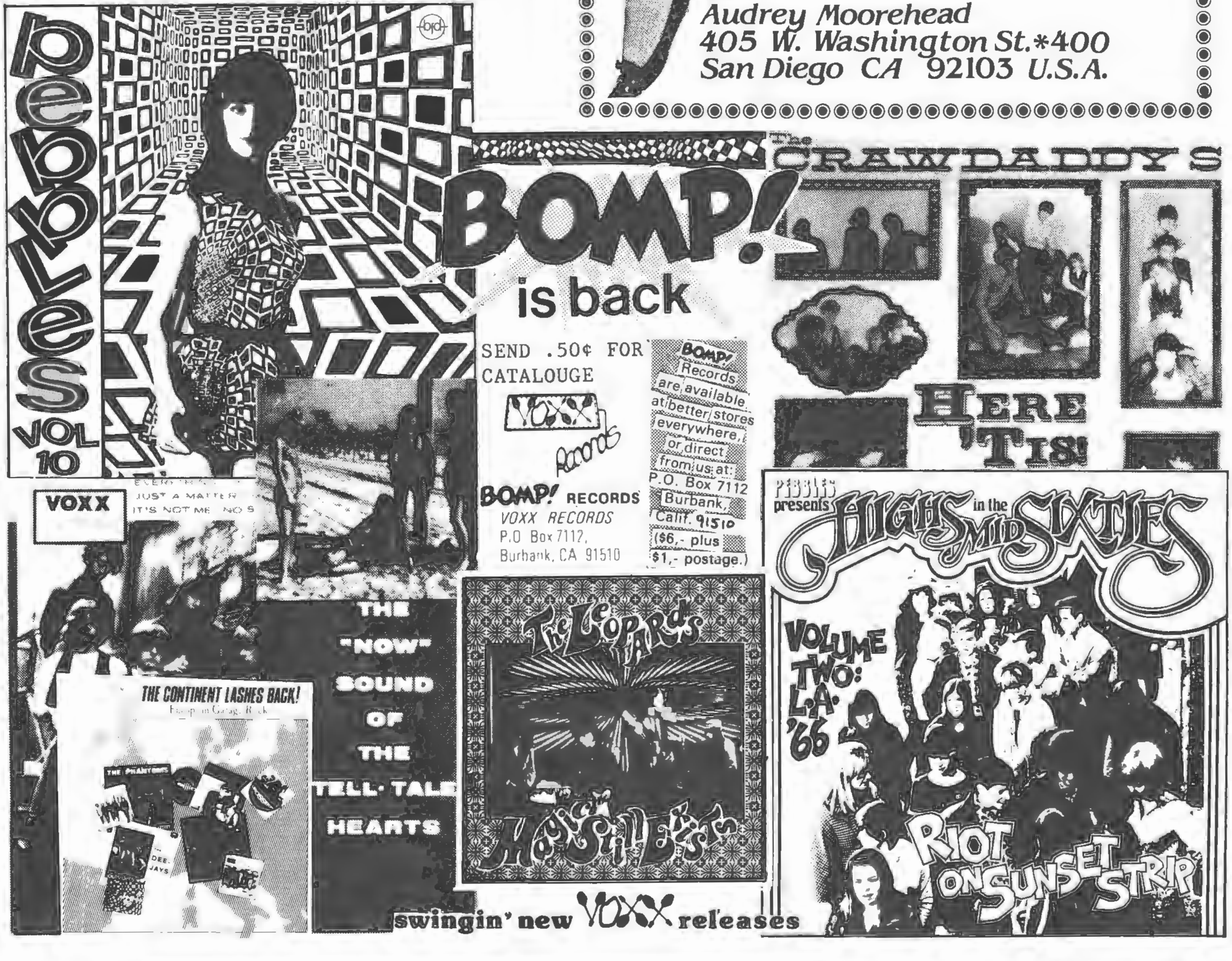
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Paul Williams

Timely Excerpts from Crawdaddy! circa late "66-Early "67

There seems to be some question as to which side is up on the BEACH BOYS new single: "God Only Knows" is a smash in England; "Wouldn't It Be Nice" started big here but "God Only Knows" is catching up. Both are from Pet Sounds, the Beach Boys' finest lp. Their next lp should be called Dumb Angel (and watch for a number called "Good Vibrations"!).

BRIAN WILSON & the Beach Boys spent 60 studio hours and $10,000 recording "Good Vibrations"...one of the finest pieces of music written in recent times.

"Good Vibrations" is the fastest selling Beach Boys single ever. No matter what you've heard, all the BEACH BOYS sing on "GV"; the instrumental work, however, is done by studio musicians. Some of the stranger sounds are from a theramin; now Brian wants a cathedral organ for the next album. ### ### BRIAN WILSON calls his next single, "Heroes and Villains," "a three-minute musical comedy, with some new production techniques that I think will surprise everyone." The next Beach Boys lp is now named Smile; nearly all the songs were written by Brian in collaboration with Van Dyke Parks, organist on many Beach Boys and Byrds tracks.

Variety describes the crowd at an Indianapolis Beach Boys' concert: "The young animals began to stir." Tell it like it is, Variety, baby.

WHAT GOES ON?

We're getting into what all of us have been waiting for: a broad, creative music interacting with every facet of our world, reacting off of other kinds of music and more than that, other kinds of art, on a scale so large we can't even begin to guess at the consequences. But Brian Wilson must be the first composer in history to know that twenty million people are going to hear, and respond to, his new composition, within a month of his completing it.

The BEACH BOYS are forming Brother Records, and will try to get Capitol to release them from their contract ahead of time in exchange for distribution rights;

The BEACH BOYS' suit against Capitol Records, which involves "replacement records deductions," is based on the theory that if you have a good enough lawyer you don't have to do anything you don't want to do; if this turns out to be true, a whole lot of people will stop doing what they don't want to do, which might even be nice. Tracks from the next Beach Boys lp include, "The Elements" (a composition in four movements), "Heroes & Villains" (their next single, weighing in at over four minutes), "The Child Is the Father of the Man" and something about going out in the yard to eat worms. Lyrics are mostly by Van Dyke Parks, and it is possible that the lp will be finished one of these days. Smile. :::

People no more want to restrict themselves to one specialized style of music than they want to look only at paintings that are a certain color. So while you have a class of people who own only Herb Alpert records, or Monkee records, you also have a class who spread their limited purchases to include the Beatles, Stones, Byrds, Doors, Beach Boys, Dylan and Jefferson Airplane. Eclectic? Well, we call it rock. :: And it's easy to see where it's all going.

The Beach Boys — patiently spending all of their nights, and some of their days, in studios up and down the boulevards -- await their new album "Smile" and their next single "Heroes & Villains." Most of the work is done; but leader/founder/genius Brian Wilson's final touches have yet to be added and the vocal finalities are the lynch pin (to mix a metaphor or two).

It is unclear at this point when the Beach Boys will release Smile, or any new album; there are too many conflicting reports. Let's hope that Brian will not fall into the trap of becoming so enamored of perfection that he produces nothing rather than produce the imperfect(even though he may be six times better now, the work he did last December is more deserving of release than 99.44% of what's available by anybody else). :::

::: The MONTEREY POP FESTIVAL, contrary to some expectations, has produced nothing but good vibes: no one knows exactly how

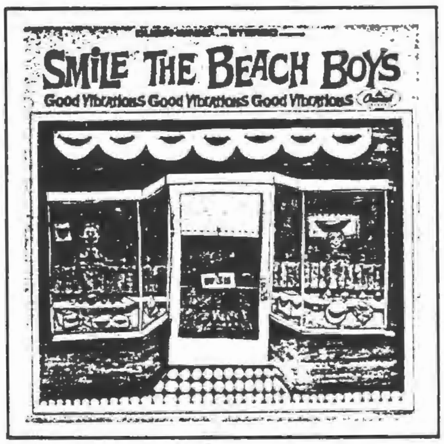
::: Good news: CARL WILSON has been cleared of draft-dodging charges against him; he still has not achieved the C.O. status he deserves, however.

Fairy tale...decadence.....fairy tale.....decadence: sometimes even heaven rock. The Beach Boys hit the heaven rock trail with "Wouldn't It Be Nice," it was nice as hell so they had to work out a whole super-program, during the Smiley Smiles chapter of which they would demonstrate that heaven rock could encompass even the ethereal version of the Mothers as easily as Brian Wilson's stomach can be the grateful digestive home of his favorite vegetable.

Very few people have the balls to talk about "rock and roll" anymore. Revolver made it difficult. Between the Buttons, Smile, and the Doors' lp are making it impossible. "Pop music" is definable only by pointing at a current chart; the Doors are not "pop," they are simply "modern music." The term applies not because rock has achieved the high standards of mainstream music, but conversely because rock has absorbed mainstream music, has become the leader, the arbiter of quality, the music of today. The Doors, Brian Wilson, the Stones are modern music, and contemporary "jazz" and "classical" composers must try to measure up.

: Gary Usher is a producer for Columbia on the west coast, who works with the Byrds and Chad & Jeremy. He was a friend of Brian Wilson's and a bank teller when Brian collaborated with him on some songs and brought him into the music world. Interestingly enough, it was a record produced and arranged by Gary Usher, called "My World Fell Down," which--because of similarities between "My World Fell Down" and "Smile" tapes which Brian had stored under lock and key at Columbia's Studio D in Los Angeles--caused Brian Wilson to stop using professional studios and instead build a four-track recording studio in his new home. Much of the BEACH BOYS' Smiley Smile was probably recorded there. : Smiley Smile, by the way, is not the same album as the much-anticipated Smile. The latter was to be a full collaboration with Van Dyke Parks, and would have included "Surf's Up," "The Child Is the Father of the Man," and "The Elements" (a four-part evocation of earth, air, fire and water), among others. What happened to it? The gap between conception and realization was too great, and nothing satisfied Brian by the time he'd worked it out and gotten it on tape. And eventually the moment passed--if Smile could have somehow been kidnapped in January of 1967 and released as an unfinished work, the world would be considerably richer. But like many other fine artists before him, Brian was unable to realize his original concept of Smile when he wanted to, and after a while he no longer wanted to. He no longer had the same vision. Most of those tapes have reportedly been destroyed; anyone who ever heard any of the achingly beautiful tracks laid down for Smile must be deeply saddened by that news. Very few growing artists like what they did six months ago--which doesn't mean it isn't good of course. Brian got to a state where--because he grew so fast--he couldn't stand last week's stale genius, he had to forge ahead. And Smiley Smile... like "Heroes and Villains," it could no longer be a perfect work, so it might as well be whatever it was ("Heroes and Villains" originally had a chorus of dogs barking, cropped when Brian heard Sergeant Pepper, and was in many ways (the bicycle rider) a far different song). Smile is the one that got away. :::

The Beach Boys


SMILE THE BEACH BOYS
Good Vibrations Good Vibrations Good Vibrations

A Sixties Epic—Part Two

by Tom Smucker ... a full page article from CREEM, 1972.

The Beethoven Hassle and Wild Honey

Remember 1967? When each new album was supposed to be an advance over the last? When the variety on *Sgt. Pepper's* didn't remind people of the Ed Sullivan show but of well, Dante's *Inferno*? "A Day In the Life" as grandly depressed as T.S. Eliot. And Bob Dylan a better poet than Walt Whitman, who was stuck back there with words on a page, because electric guitars hadn't been invented. When the idea of '50's rock revival seemed as impossible as Charles Manson. And heavy significance was just lying around even (especially?) in album covers, waiting to be discovered.

No one disagreed with this: it was just a question of who was included in. Some people thought the Beach Boys were, and as a matter of fact, thought that their next album after *Pet Sounds* and "Good Vibrations" – first called *Dumb Angel* and then changed to *Smile* – was going to be the all-time great perception snapper. The greatest work of art in the history of Rock and Roll. *Cheetah* magazine had an article by I think it was Jules Siegel called The Surfer Who Discovered God or something, and even if it made Brian sound a little eccentric, maybe being eccentric proved he was a genius! Such seemed to be the intent.

I was a little nervous about it at the time, because it was based on the assumption that old Beach Boys albums were for shit, primordial roots just waiting for Lennon-McCartney and acid to bloom into something good. This was when all their old albums were hitting the bargain bins, and so was I, having decided that I actually did want to own everything they'd ever put out. The more I bought and listened, the more I liked. I did hear what sounded like a progression from early to late, but it didn't make the old stuff sound bad, just early.

There I was, finally letting myself falling in love with "Surfer Girl" and "In My Room" and being told the Beach Boys were going to do something totally different.

But the album kept getting postponed, and postponed again.

One time, walking through East Harlem at night, I saw it in the window – strange apparition – of a closed record store. Released as a promo, I've heard, although the record never followed.

In it's place came *Smiley Smile*. Hip it was, and different. The two singles, "Good Vibrations" and "Heroes and Villians" and a funny little assortment of goofs, semi-religio numbers and snippets. Parts of it were rumored to have been on *Smile* in another form. But it sure didn't sound like that massive Work of Art. Instead of the Great Production Job, the sound was pruned back and minimal. Pointing out the sparseness and cleanliness of "Good Vibrations" itself. A lot of tracks but not symphony there, either.

I loved it, it was personal, and after the anxiety of "is Brian gonna produce his great work of art or not" very cooled out. I mean it used to calm *me* down personally, with my own little personal problems. It was a lot of stereo fun, and funny if you had a certain hip whimsical gross-out style of humor (I do, I flatter myself to think). It was also the first "religious" Beach Boys album in that the transcendent . . . angle in the Beach Boys sound was used for the first time not in relation to cars of young love, but subject matter which was a little bit considered religious. That's not counting their old *Christmas Album* of course.

Of course, some of those conservatory-trained rock writers did mistake it for the avant-garde breakthrough they'd been awaiting. But any old listener could tell it was a lay back.

... some liner Notes by
PETE TOWNSEND from
his double LP of Demos, SCOOP...

Goin' Fishin'

This song is really an impressionist piece. The lyric is simply about my abhorrence of fishing, but the music was very carefully structured and recorded with three stereo bounces on Revox tape machines. I think I was trying to create the kind of atmosphere the Beach Boys had achieved on SMILEY SMILE. Home organ creates a lot of the pure tone colour here, a very basic LOWREY with only about six tabs. I used a nearby bathroom as a chamber to create the cold ambience on the vocal and drums.

"To me when I think of Brian Wilson he is the Beach Boys. He's the band and they just go out on the road and put over on stage what he's been doing in the studio. He must be quite some guy! The first thing that springs to mind when I think of the Beach Boys is Good Vibrations. That to me is the best single of all time, and Sgt. Pepper is the album. Good Vibrations is their best number and for me they've not done anything better since that's like a lifetime's achievement."

ALAN BLAKELY, Tremeloes

THE LEGEND OF "SMILE"

by Coy Prather

Perhaps nothing in life is so real as the imagined dream, the rainbow that can never be reached. In the recording industry this dream manifests itself in the masterpiece, the ultimate record that has yet to be heard. Many artists have made recordings that have never been heard and thus spawned rumors of greatness: John Lennon's Phil Spector tapes that have only partially been released, Elvis Presley's reported recordings made while he was in the Army in Germany, Bob Dylan's basement tapes—for years the hottest bootleg around, till Dylan released the record a few years ago to stop the poor quality bootlegs from being sold. There have been many more of these recordings but none have caused as much talk and rumor as "Smile," the album by the Beach Boys. Often called the greatest recording ever heard, many people say "Smile" was the perfect rock record. Despite the fact that it has been over 15 years since the "Smile" recording sessions, stories about "Smile" continue to drift into print. This is the story of "Smile": the record and the legend.

When the story of the American popular song is written, several pages wil be devoted to the Beach Boys. Perhaps no other American group has had the influence of the Beach Boys on the rock music scene. Their music created a new sound featuring close harmonies, rolling melodies, and evocative lyrics. And they had a bona fide genius in the group, Brian Wilson.

Wilson single-handedly created a music that chronicled Southern California lifestyles. From 1961-'65 he created mini-operas about surfing, hot rods and young love. In 1965, after a string of hit singles and 10 gold albums an ear ailment was discovered that was to change the course of rock history. In early 1965 Brian had suffered a nervous breakdown from exhaustion. During his illness doctors found that part of the trouble came from a hearing problem.

This was a problem Brian had been born with, a partial deafness in his right ear. Doctors advised Brian to stop touring. The news almost ended the Beach Boys as a group until Brian himself suggested a replacement for himself in the touring group. The first replacement, Glen Campbell, didn't work out. But the second, Bruce Johnson, fit in perfectly.

Satisfied with the new group, the Beach Boys set out for an extended (year-long) tour in 1966. During the time the group was gone Brian became fixed on creating (according to his wife Marilyn) the greatest rock album ever.

Brian (according to Tim White in *Crawdaddy* magazine) had become obsessed with the Beatles. He imagined the Beatles and the Beach Boys locked in a great duel for rock supremacy. Actually, the Beatles were great fans of the Beach Boys.

After hearing the Beatles' "Rubber Soul," which he was determined to top, Brian locked himself in the studio for nearly a year and created his masterpiece, "Pet Sounds." But despite wide critical acclaim "Pet Sounds" failed to sell and Capitol Records, who didn't even want it, failed to promote it. Today, ove years later, it is considered one of the great rock albums time, but in 1966 it was earth-shattering. The harmonies, s tures, and emotional relationship of the songs and, of co the recording techniques, had never been accomplished be Most incredible wa the arrangements. As one critic put it ' arrangements (on 'Pet Sounds') are more than Spectc Bacharach combined have done." "Pet Sounds" did enjoy cess in England, rising to number two on the charts there the failure of it in the U.S. shattered Brian. His eccentricity obsessions became worse when the Beatles released "Sgt. per." Even though they used many of Brian's techniques ex (this according to McCartney), the Beatles were given cred many of the innovations pioneered by Brian. "Sgt. Pepper" justly hailed as a classic and enjoyed immense success.

It seemed at this time that something snapped in Bri mind. This imagined feud, and the frustration of a genius se stage for the "Smile" album.

In late 1966, Brian had the famous sandbox and piano m into his bedroom and he went to work on his new album. first piece to come from "Smile" was pre-recorded and released as a single: "Good Vibrations." At the time the mo pensive single ever produced ($16,000), "Good Vibrations mains the most successful Beach Boys single, reaching nur one in both England and the U.S. and achieving rave cr reviews. "Good Vibrations" contained several innovations of a cello up front for one. With this smash single out, ever eagerly awaiting the coming album. Brian once again lo himself in the studio and went to work.

At first the "Smile" project was called "Dumb Angel" (a Brian still refers to on occasion when speaking of "Smile") album was to contain several new ideas. A four part "Elem suite ("Good Vibrations" being the air portion) and several mini-opera type songs.

At some point early on while working on the album two th happened. The title was changed from "Dumb Angel "Smile" and Brian became interested in drugs. This was in 1967 when the hippie-love culture was surfacing. Brian wa tracted to several strange religious cults and his drug inv ment began. He started using LSD regularly, which alienate touring Beach Boys from Brian. This also may have had a ing on why they rejected and refused the "Smile" album Nevertheless, the group voted not to release "Smile." The sion against him so overwhelmed Brian that he refused to duce the Beach Boys (except as a helper) until 1976. Most o group now say they made a mistake. But Mike Love still say songs were so fuzzy and fragmented that they weren't fi release. This may be the real truth; Brian has admitted smo $2000 worth of hashish during one recording session al However, others who played on or heard parts of "Smile" s was the perfect rock album.

Why exactly "Smile" was shelved or even what has happened to it remains a mystery. Most people say that the original tapes were destroyed by Brian. But Brian himself has given several conflicting reports about what he did with the tapes. Several people who played on the original "Smile" sessions—Roger McGuinn, John Phillips and Paul McCartney—say several tapes were made of each song. (Yes, McCartney was in on "Smile," and it was even rumored he was to co-produce the LP at one time.)

Carl Wilson claims he has heard the tapes but he doesn't know where they are. Brian himself has said in different interviews that (1) he destroyed the tapes or that (2) he still has them and may finish them someday. Brian also has given half a dozen reasons about why the LP was shelved including (1) the group's decision not to release it (2) the tapes and songs were "fuzzy" (3) Van Dyke Parks' lyrics were not "Beach Boy sounding" and several others. The main reason Brian usually gives though is the "Fire tracks" and their ominous warnings. The "fire tracks" were songs recorded for the fire section of the "element" suite called "Mrs. O'Leary's Cow." During these sessions the players all wore fire helmets and an actual fire was set in the studio. The music has been called devastating and frightening. A writer who heard the fire tracks described it as a "gigantic fire howling out of speakers." The song emits roaring wind-blown storm flames, falling timbers, sirens and sweaty firemen. The song peaked in a collapsing wall and fire engine cellos. As the fire tracks were recorded many fires broke out in Southern California. The building across from the studio burned. Brian to this day believes the song was bewitched and somehow responsible. He shelved it, saying it was something that didn't sound like the Beach Boys.

What other songs were on "Smile"? Several were re-recorded and released later in different forms. The later versions were supposedly not as marvelous as the originals. These were "Wind Chimes," "Wonderful," "Vegetables," and "Heroes And Villains" on "Smiley Smile" (the successor to "Smile"), "Cool Cool Water" on "Sunflower," "Cabinessance" and "Our Prayer" on "20/20" and "Surf's Up" on the album of the same name. And of course, "Good Vibrations."

This has left a bewildering array of songs and song hits about which nothing is known. The titles are: "Old Master Painter," "The Grand Coulee Dam," "You Are My Sunshine," "Bicycle Rider," "Can't Wait Too Long," "Child Is Father To The Man," "Do You Dig Worms?," "Barnyards," "Holiday" and others. Some of these songs were fragments and some were parts of longer songs. Anyway there are enough titles, mysteries, and stories to keep "Smile" a topic of conversation 15 years later. Will "Smile" ever be released? Brian has said at times he may work on it some time and release it, minus the fires of course. It may be better to keep "Smile" a dream, though. Sometimes in the music business, as in the real world, realities are a disappointment.

'Pet Sounds' marked the metamorphosis of Brian Wilson from a mere non-performing composer with the band to the status of the great god 'McCartneyLennon' and was the kind of album which happens once in maybe five years 'Sergeant Pepper' and 'Tommy' are the only other albums I can think of which have produced a similar impact relative to their time. It also marked a strange kind of division between Brian and the other members of the group for his contribution was so absolute as a composer, producer, musician, arranger and singer that he dwarfed everyone else.

The album was a revelation in terms of concept, lyrical content, production and performance — Brian pulled the group out of their own surf when they were in grave danger of going under and propelled them into an adult music world of doubt, struggle, joy and triumph. The Beach Boys were his vocal instruments on that album — they sounded like the Mills Brothers on acid but the effect was magnificent.

It is hard to realise that 'Pet Sounds' was a commercial flop largely due to Capitol Records' insistence on promoting reissues of the Beach Boys' early albums and ignoring the group's new direction. Brian is still bitter about that situation and the dispute has already resulted in a major lawsuit between the Boys and the company.

Brian wrote on and his next work was 'Dumb Angel' later re-titled 'Smile,' This was the great masterpiece which never happened.

By 1966 Brian Wilson was generally acknowledged as being something special — the only man in step in his particular regiment; a unique talent who was widely acclaimed for his work on Pet Sounds and the two phenomenal singles, 'Good Vibrations' and 'God Only Knows.' He was still acceptable to that new movement opening up in rock music which for want of a better title, was being referred to as the Underground.

Brian was coming into contact with the hippest of the hip, and he greeted the new vistas with the enthusiasm of a child let loose in a toy shop — a couple of LSD experiences, an involvement in Subud (a sect that boasts Roger McGuinn of the Byrds among its initiates), study and experimentation with numerology, astrology, the I Ching and all the other trips that helped us look at things in new ways.

The mad genius of Beverly Hills transformed one room of his house into a tent (which had to be dismantled because of lack of ventilation) built a sandbox around his piano so he could play with his bare feet in the sand and held night-time business meetings in his outdoor pool. His new awareness was seeking some more tangible expression and the mammoth undertaking that he envisaged as a teenage hymn to God and Laughter became 'Smile.'

It is also possible at this point to appreciate just one more reason why so many people thought Brian was disturbed — It has been the general pattern over the years for the mass of people to reject the prophets and innovators as being mad.

If anything were calculated to unbalance Brian Wilson it must be the proof in retrospect that he has so often arrived first at the station only to find no one waiting.He has always been one step ahead of public acceptance and that is surely the most frustrating thing for any artist.

Having already to battle with his record company over what they felt was a desertion of a highly commercial market in favour of 'Pet Sound', he was now confronted by dissension in the ranks of his own group when they returned from a World tour in 1966/67 to find that Brian had been moving on in the studio in their absence with lyricist Van Dyke Parks.

Some of the Beach Boys were beginning to feel understandably unhappy about being left out in the cold. But allowances need to be made for a man of intuitive musical genius. Brian Wilson had and still has, the kind of rare multi-faceted talent which enables him to write, produce, arrange, play and sing all the things he wants. On occasion he undoubtedly did just that — including all the voices. You need no slide rule to find out where Brian Wilson ends and the Beach Boys take over during this time.

The opposition he met during this period manifested itself in the perplexity of the other members of the group who had no yardstick by which to measure the unique new material that Brian was producing. Some felt it to be too far-out, too much of a gamble; and others genuinely did not like it. It was probably the high point of Brian's creative output for in the melting pot at this time were 'The Elements', 'Heroes and Villains', 'Surfs Up', 'Cabinessence', 'Who Ran the Iron Horse', 'Wind Chimes' and 'Vegetables' — all intended to be within the framework of 'Smile'. Those little classics have been dribbling out as extra tracks on albums ever since.

But let us not make the mistake of thinking it was the internal friction alone which slowed Brian almost to a halt. He had other problems. He was the kind of man who became easily affected by outside influences — criticism, business involvement (Brother Records was another idealistic obsession at this time — an independent record label for artists well before the Beatles created Apple) and family problems never bounced off Brian. Life bit deep and it took time for him to shake himself loose. The final straw was the split with Van Dyke.

The two were artistically made to measure for each other. Brian's emphasis had always been on the musical side — he even thought in musical terms which also tends to explain his reluctance to be interviewed. He was a 'strictly non-verbal' man driven by intuition and perception.

Parks was a brilliant lyricist but somewhere they clashed — at one time he was supupposed to have been responsible for all the lyrics on 'Smile'. The two men quarrelled and what was to have been 'Smile' became 'Smiley Smile' a pale musical relation to what just might have stolen the thunder from "Sergeant Pepper".

'Heroes and Villains' was eventually released in 1967 on Brother Records as a single (The 'You must have a single' pressure group putting Brian once more under duress) — a magical splinter from what should have been a magic casement opening upon fairy lands forlorn . As it was it only received half the attention it deserved even as a single — it was once more well ahead of its time, and in spite of the furore over 'Good Vibrations' represents for me the best and most significant single ever from the Beach Boys.

'Smiley Smile' was also important though because it showed yet again that Brian was pre-empting the joy and simple humour which others were to consolidate. In certain circles it became regarded as a rock-art album and significantly is now reported to be used for aural therapy by the Dallas Houston Fort Worth drug clinic with good results. Just as 'Smiley Smile' was about to register, along came 'Wild Honey' released in the December of 1967.

'Wild Honey' was on the surface a raw, almost crude album which took the group back to some basic rhythm and blues treatments of songs like Stevie Wonder's 'I Was Made To Love Her' and Mike Love's 'Darlin' The critics were bemused by the sudden rough edges surrounding what they had always felt to be a smooth group. A few months late Dylan's 'John Wesley Harding' appeared to pave the way for a return to basics — Brian had beaten everyone to the station once more with very few to herald his early arrival.

If for no other reason Brian Wilson deserves his laurel as one of the Great Ones for his classic achievement on 'Pet Sounds' and those amazing diamond chips which we are still seeing on albums like 'Surf's Up.' The big question mark over this particular Great One is why is it that he has slumbered for so long and is apparently still harking back to those halcyon days of 'Smile' for the real gems? Brian Wilson is too significant to be the sleeping Giant of our music

PECORD MIRROR, October 30, 1971

Circus: There was supposedly a tape called "Fire Music." Was that destroyed by fire?

Carl: That's just part of "The Elements" that Brian did for *Smile.* It wasn't destroyed. We've all had intentions of finishing the album, but something persists that keeps that from happening, and I don't know what that is.

Los Angeles Times CALENDAR

. . . The Beach Boys, grown from teen-age musical messenger for an athletic craze into an American rock institution: Whatever Brian Wilson touches seems to attain a mythic scale. "Well, it grows on," he reflects softly. "It grows on and on. At first it was the surfing thing, and legends grew. Legends grew about 'Pet Sounds,' legends have grown about a lot of our music—'Good Vibrations.' I'm proud that we have created several different legends."

As for the myth of Brian Wilson himself: "The mystique grew, and I was getting fascinated with the fact that I was becoming famous and there was an interest in my style of life." In 1966, Wilson's eccentric life of isolation and feverish activity elicited "Pet Sounds," an album generally regarded as a masterpiece and a major advance in production technique. Wilson, who calls it "a concept in sound," gives and takes due credit:

"Well, I felt that the production was a masterpiece . . . 'Pet Sounds' is an offshoot of the Phil Spector production technique. My contribution was learning to incorporate the harmonies and certain vocal techniques to that Spector production concept."

The album secured Wilson's reputation as a creative artist, but he was soon overwhelmed by his mounting idiosyncracies. The legendary (of course) "Smile" album, intended as a concept in humor, didn't survive the wringer of Wilson's advancing paranoia, erratic inspirations and increasing doubts, and was never completed. "It got to the point," he says, "where we were too selfishly artistic and weren't thinking about the public enough."

The landmark single, "Good Vibrations," was salvaged from the wreckage, but after its reign on the charts the hits stopped coming and the Beach Boys faded from the forefront.

SUNDAY, JUNE 27, 1976

Wilson eased back into active duty with an album featuring several oldies in the repertoire, but already he's looking ahead to more ambitious undertakings. He's rejoined forces with Van Dyke Parks, who collaborated with him on "Smile," and hopes to give his concept in humor another try.

"I consider laughing a state of medicine," he says, explaining the project's hold on him. "There's been some study on laughing, what it does to the human body. It creates a secretion in the blood that is very healthful for the body. Laughing is a very, very spiritual state of mind and I regard it as a high thing."

"Smile" is not the only part of the Beach Boys' past that Wilson deems worthy of resurrection. "When you think of the Beach Boys," he says, "you think of 'California Girls,' those type of records, those type of ideas. It's summertime now, and I think we'd be fools to neglect that aspect.

THE TRUTH ABOUT THE BEACH BOYS

As a musician and song writer, I believe people who deserve credit should get it, and it just so happens that the Beach Boys have had a great influence on what today's record buying public considers underground. I can also tell you, honestly as an authority on music structure to some extent; I have heard many, many of the so called underground songs and groups imitating the exact same thing musically the Beach Boys were doing back in 1966, 3 years ago and even before; so I as a strong believer in originality, think they deserve some of the credit. To continue, their new album is one that could stand up to any of the current underground albums such as the Doors, Creedence Clearwater, the Cream, and even the Beatles (USSR, the last album the Beatles did). It contains a phenomenal cut originally done by Phil Spectors' Ronnettes group titled "I Can Hear Music" and they do it so well you might even Phil was on the session!

from underground paper "World Countdown", 1969

Brian, bitter over the **Pet Sounds** battle but nonetheless undaunted, then (i.e. late spring-early summer of '66) began work on an ill-fated project that was destined to become a veritable rock 'n' roll legend: **Dumb Angel**—later changed to **Smile.**

By 1966 it had become apparent to anyone who was listening that Brian Wilson, if not a bona fide genius, was at least a very special kind of musical creator. It is no disparagement of the other Beach Boys to say that his ambitions were beyond their comprehension, for at the time Brian Wilson's musical concepts had transcended what anyone else in pop music was doing. As Brian and his music were changing, so were the times: The Underground was starting to come together, and it generated its class of intellectuals—the elite, the formulators of the meaning of what it is we all are doing, the authorities, the critics. Brian, with the reputation of **Pet Sounds** to recommend him, was coming into contact with the hippies of the hip, and he greeted the new vistas that were opening themselves to him (as they were to all) with the enthusiasm of a child let loose in a toy shop: a couple of LSD experiences, an involvement in Subud (a sect that boasts Hamilton Camp and Roger McGuinn among its initiates), study and experimentation with numerology, astrology, the **I Ching** and all the other trips that helped us look at things in new ways.

To appreciate **Smile** one must be able to relate it to Brian Wilson, 1966: A turned-on person, involved in absorbing all he could from his environment and translating it into aural terms; a person of fantastic energy, direction and imagination, running around the city recording the sounds of water in its many sound-manifestations, trying to talk his associates into starting a barroom brawl so he can catch it on tape, determined to create a musical equivalent of fire; someone whose uncertainties often thwart that creativity, sending him on extended retreats in his room; a "mad genius" who transformed one room of his Beverly Hills home into a tent (which had to be dismantled for lack of ventilation), built a sandbox around his piano so he could play with his bare feet in the sand, and held nighttime business meetings in his outdoor pool. In mid-1966 that energy was building to new levels, and his awareness sought expression in an undertaking that he envisioned as a teenage hymn to God and Laughter smile.

The staggering dimensions of the venture and its potentially revolutionary nature impelled Brian to do his utmost to fulfill its potential. And so he enlisted Van Dyke Parks, also deemed a genius by those in the know, to serve as **Smile's** lyricist. While the two personalities were too individual and volatile to co-exist indefinitely, they did, for an all-too-brief moment, coordinate their creative patterns to turn out some of the unrealized classics of pop music: "Surf's Up," probably the most discussed and written about unheard song in the history of rock and roll; "Cabinessence," originally a part of "Who Ran the Iron Horse," which views the building of the transcontinental railroad through the eyes of a Chinese coolie; "Wind Chimes;" "Wonderful;" "Heroes and Villains;" "Vegetables;" "Bicycle Rider;" "The Child Is the Father of the Man." Songs and fragments of songs were floating about in a state of flux, combining an dividing and reforming themselves like protozoa, and for a breathtaking instant it looked as if something of extreme brilliance and importance were about to fall together.

In November "Good Vibrations" was released. Six months in the making, at a cost of $16,000, it brought back some Beach Boys' fans who had become lost around **Pet Sounds** time and won new ones as well, as it became, strangely enough their only million-selling single. Its virtuoso conception and execution only reconfirmed Brian Wilson in his position as genius, but as the heights became loftier and the footing trickier, some downs began to nose their way into the skyrocketing Wilson-Parks dream.

Those who were close to the scene differ as to the first sign of trouble, but the "Fire Music" incident, one of the most eccentric of Brian's mad genius escapades, is as likely a place as any: "Fire Music," one of four parts of a suite called "The Elements," was recorded, as were all of the **Smile** tracks, at Western Three studios on Sanata Monica Blvd. in Hollywood. Jules Segel, who was doing a story on Brian for the **Saturday Evening Post,** has described the music: "A gigantic fire howled out of the massive studio speakers in a pounding crush of pictorial music that summoned up visions of roaring, wind-storm flames, falling timbers, mournful sirens and sweaty firemen, building up to a peak and crackling off into fading embers as a single drum turned into a collapsing wall and the fire-engine cellos dissolved and disappeared."

Descriptions, unfortunately, are all that we have to go on, because a few days later the building across the street from the studio burned to the ground, whereupon some thing stronger and stranger than superstition made Brian check out the fire statistics of the whole city for that week. When he found that there had been an abnormally high incidence of fires, he very deliberately destroyed (by melting, for they wouldn't burn) every tape of "Fire Music."

In November David Oppenheim, who had produced TV programs on Casals and Stravinsky, came to California to produce Leonard Bernstein's special on pop music. The attention he gave to Brian's work gave **Smile** some desperately needed encouragement, and Brian, alone at the piano, sang "Surf's Up" for the nation. But at the same time Brian's idiosyncracies were exerting a negative influence—such as, for example, the time he walked into a theatre in mid-movie (Paramount's **Seconds**) to be greeted by a wide-screen gentleman saying "Good afternoon, Mr. Wilson," a phenomenon that his paranoia inflated into an intricate plot by Phil Spector, who had a distribution deal with Paramount and from whose production techniques Brian had, admittedly, freely drawn.

And now non-musical considerations began to interfere, drawing off a good deal of his attention and energy: One of his long-standing and deeply felt projects was the establishment of an artist-oriented record company. To that end he had hired David Anderle, manager of Van Dyke Parks, producer and general music-biz genius (so said the hip). The mundane demands of the business side of things—locating an office, setting up the organization, et. al.—while not placed directly on Brian's shoulders, acted as enough of a distraction to divert his already wavering concentration. At the same time, Nick Grillo, the Beach Boys' new business manager, had uncovered a $250,000 discrepancy in royalties while checking Capitol's books. So presently the Beach Boys filed suit and announced that they would cease to record for Capitol. It was eventually settled out of court (Capitol paid up and agreed to distribute their label, Brother), but the damage to the group's positive image and the injection of money into the pristine atmosphere of Pure Creation took their toll. Brian was getting scared of the project, and his uncertainties were beginning to become dominant.

EDITORS NOTE: This section of articles spans from the years 1969-1988, and is in no way complete...for twenty years, the loss of SMILE has been a legend that has puzzled, confused and perplexed everyone within appreciation of the great hidden masterpeice. Keep in mind, writers have been scratching the surface for years, hence, innacuracies abound...(NO, for the zillionth time, Brian DID NOT burn the fire tapes...and so on.)

11. Pet Sounds, Smile and After (1966-1971)

While Brian was cutting the tracks for the album, perfecting his facility with the studio-as-instrument, the Beach Boys were enjoying a triumphant tour of Europe and England, where they met the Beatles, held press conferences and, in all, received the full-scale star treatment. After their return home and a bit of rest, they headed for the studio to see what Brian was up to, and that's when the problems began to pile up. The first question was that of image. It had caused some discussion at the time of **Pet Sounds**, but this! In the days before **Sgt. Pepper** and its flock of imitators all trying to out-weird one another, even the idea of sound effects on a musical record was a bit daring. And so those surreal lyrics (from "Bicycle Rider," for example: "Rock, rock, Plymouth rock roll over/Bicycle rider see what you done, done to the church of the native American Indian..."), and the full orchestration that, they maintained, could not be transferred to the stage (and here Brian scored a point by convincing them that it could be done that much more impressively in performance), strange and difficult structures, unheard of tape gimmickry... What was going on?! The old problem monkey-wrenched itself into the works: Do we lose our image (and with it our audience) and start a new one (and gain... what?), or do we stay safe and stick with what we've got. The question remained, a tangible barrier between Brian and the rest of the group.

As the weeks passed and Smile, hampered by the ongoing insecurities within the group, remained unfinished (missing its scheduled December release date), business reared its ugly head again, declaring that it was time for a new single. And so Brian had to concentrate on "Heroes and Villains" as a single, much to the detriment of Smile as a whole. At this point Van Dyke began involving himself in various projects at Warner Bros. and Brian, faced with a still incomplete set of lyrics and some by now insurmountable uncertainties about the whole undertaking, could no longer get around the fact that it was too late, that the creative powers that had spewed out the album's material had already peaked, and that the time was no longer right for the completion of Smile. The release of Sgt. Pepper in the spring sealed its doom.

By March of 1967 Brother Records was pretty much set up, under the Capitol umbrella. Its first release was the single version of "Heroes and Villians," which sold poorly in the States, though it was chosen Record of the Year in France—Europe was definitely more appreciative of what the Beach Boys had been doing since **Pet Sounds** than were the home folks. In September came **Smiley Smile**, the "instead of **Smile**" album. The reaction was not enthusiastic, which is only natural after the tales of grandeur that was to be **Smile**, but in time it came to be considered in some circles as **the** "rock-art" album. "Wind Chimes," "Wonderful," "Heroes and Villains" and "Vegetables," in varying stages of proximity to the original versions (the latter probably being the closest), represent the **Smile** material. Brian was forced to include "Good Vibrations," something he hadn't wanted to do, and the remainder of the album is filled with material of varying quality. **Smiley Smile** does have that "second-best" air about it, but it is, nonetheless, an album of uncompromising fun, recorded stoned to be listened to stoned (and, in fact, it is now being used as the sole therapy for bad trips at a Dallas-Houston-Fort Worth drug clinic; headphones instead of thorazine, and they haven't lost anyone yet). Significantly, the credit on **Smiley Smile** reads "Produced by the Beach Boys."

beetle

The diamond necklace played the pawn
Hand in hand some drummed along
To a handsome man and baton
—"Surf's Up"

In March of 1966, these top-selling, universally loved makers of simply conceived, danceable and, all in all, fairly unchallenging music pulled off one of the most unanticipated, thorough and, ultimately, commercially damaging turnabouts in the history of pop music. It marked the metamorphosis of Brian Wilson from the non-performing author of all that wimp-rock to the darling of a rising class of rock cognoscenti, who began with disquieting frequency to call him a genius (disquieting because the appellation played havoc with his nearly obsessively modest constitution). And in transforming the Beach Boys from old-fashioned rock 'n' roll stars into honest-to-God ARTISTS, it paved the way for a group identity crisis that would shake the Beach Boys organization to its very foundations.

In 1972, as part of their Warner Brothers contract, a release of SMILE was attempted............

We talk a bit about the legendary, unreleased Beach Boys lp, "Smile" "Well, the tapes were at my house for awhile," says Carl. "We are going to put it out, we're going to assemble it and mix it down and put it out. There's some performing to do on it too. That is great music. Brian was really stretching. Not just in any sense of the word, but he was genuinely stretching . . . expanding. That whole period was very productive and then it was not very productive in terms of that particular project, and so we dropped it. Brian had had enough, and he said 'I'm not doing it anymore'—and so it was finished, and I don't know . . . that was about six years ago. But ultimately it's going to happen, we have discussed putting it out."

...had society in general "caught up" with the idea of SMILE? Herbal-Essence? (...have a nice day......)

So... You would think that after a while, people might Just forget about Pet Sounds, Good Vibrations, and SMILE, and Just sit back and enjoy a traveling juke box Nostalgia run-through group... BUT SERIOUSLY, FOLKS!!! (continued)......

R.P.M.
Record Profile Magazine!
Johnny Rivers
The Beach Boys

No intelligent article on The Beach Boys can ignore what happened with SMILE (as the Beach Boys try to), but rather than print all the speculation and bewilderment, we offer here a sampling of scattered words throughout the years, as a reminder of the fact that YOU CAN'T KEEP SUCH IMPORTANT MUSIC HIDDEN!!!

Surf's Up – So "SMILE!"

The Beach Boys haven't had a really good official album since "M.I.U.," which Warner Bros. permitted to die on the vine as the final disc delivered on the band's contract. That doesn't mean there hasn't been good stuff coming out, though.

In fact, two different sets of new underground lps--"CALIFORNIA FEELING," "ADULT CHILD," "NEW ALBUM" and "MERRY CHRISTMAS"--have so much that is new, interesting, tuneful, and creative on them, that the fact that none of it has appeared on any of the band's '80s releases makes me wonder if Dennis was the only Beach Boy with a death-wish...

These lps consist of material from the late '70s and early '80s that was overlooked by the band when they were choosing tracks for their finished albums. Why is anybody's guess--it may sound weird to hear Brian doing a number like "Life Is For The Living" on "ADULT CHILD" with an arrangement that sounds like it was picked up from Sinatra in Vegas or on leftovers from Linda Ronstadt's last sell-out, but no less weird and a lot more interesting than some of the formless, shapeless, tuneless crap th

has been doing on its official records
run-through of the Nino Tempo/Ap
"Deep Purple" won't make a
but is a damned sigh
band's recent
are two al
colo
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Ltd. T
Mony"
it was
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sandpaper
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Al Jardine
Broadway,"
editions, an
with "Be My B
"CALIFORN
versions made
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of the Mamas &
by Mike and Carl
Jardine/Love song
Columbia Pictures'
of the same name. "
strange number made
1965 and a vocal tra
members' personal liv
varying degrees of pe
including an obscurity
ed "Marylin

Diane," "On Broadway" etc.) of the two discs already mentioned and more '76-'78 demos and rehearsal takes
And there's the group's unreleased '78
" done mostly

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THE BEACH BOYS
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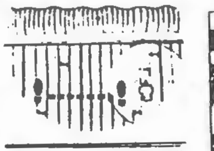
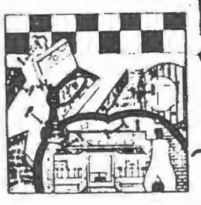


"Two-step to lamps light"



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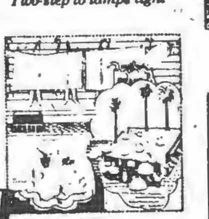
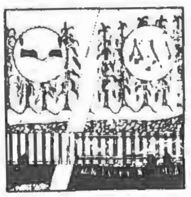


Do you like worms



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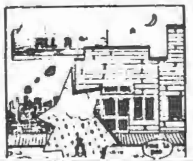


... The
REAL
WORLD
will
~NEVER~
Forget,
Neglect,
or
shunt aside
BRIAN
WILSON
and
THE
BEACH
BOYS
Creative
PEAK!!!

By the mid Sixties Brian Wilson was associating with people who encouraged him to stretch himself, and for the first time he was beginning to think of himself as an artist. He was trying to move from the naive art of his early songs, something that came to him almost as naturally as breathing, to a new type of music, worthy of 'serious' appreciation. Coming to terms with his ignorance of the world outside of Hawthorne, California, he attempted to fill the void with the sort of half-baked mysticism that was to permeate the American rock world in 1967.

Drugs were another part of the rapid mind-expansion programme, although opinions differ about when they became more than just an occasional aid to creativity and provided an habitual escape from family constrictions. The boys themselves were rapidly assuming the status of optional extras on the Brian Wilson creative juggernaut. Marginal participants in *Pet Sounds*, they recognised its quality as it neared completion. But Brian's new music caused ructions.

'Good Vibrations' followed shortly after the release of *Pet Sounds*. Starting life as a heavy R&B number, it went through some 20 versions in four different studios over a six-month period before being edited down from three pieces by engineer Chuck Britz. Again Wilson showed himself to be on the right track; released in October 1966, it became a million-seller.

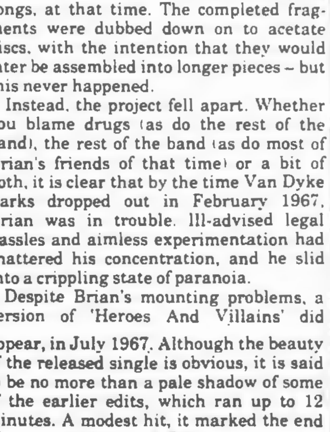
Smile was intended to eclipse all that had gone before. Brian and his principal collaborator, Van Dyke Parkes, wanted to produce a work of 'significance'. Some idea of the diversity of its themes (America, nature, religion) can be gained from the few tracks that eventually emerged from the débâcle – 'Heroes And Villains', 'Cabinessence', 'Surf's Up', 'The Elements Suite', 'Our Prayer' and 'Wonderful'. The best guides to its style are 'Heroes And Villains', with its astonishingly complex vocal arrangement, and later 'reconstructed' songs like 'Cabinessence' and 'Surf's Up', cobbled together by the rest of the band without Brian's assistance, but using scraps of the original recordings.

One reason why only fragments of *Smile* appeared is that Brian worked only on pieces of music, rather than complete songs, at that time. The completed fragments were dubbed down on to acetate discs, with the intention that they would later be assembled into longer pieces – but this never happened.

Instead, the project fell apart. Whether you blame drugs (as do the rest of the band), the rest of the band (as do most of Brian's friends of that time) or a bit of both, it is clear that by the time Van Dyke Parks dropped out in February 1967, Brian was in trouble. Ill-advised legal hassles and aimless experimentation had shattered his concentration, and he slid into a crippling state of paranoia.

Despite Brian's mounting problems, a version of 'Heroes And Villains' did appear, in July 1967. Although the beauty of the released single is obvious, it is said to be no more than a pale shadow of some of the earlier edits, which ran up to 12 minutes. A modest hit, it marked the end of an era for the Beach Boys.

Instead of the epic *Smile*, the world got the shambolic *Smiley Smile*, released in September 1967. Nick Kent's description of it as 'do-it-yourself acid casualty doo-wop' is apposite. Recorded in a fortnight and dubbed down in one night, the album displayed only a few moments of tantalising brilliance in the re-hashed *Smile* material, but coming after the build-up for that album it proved to be a massive disappointment.



Reflections on SMILE

(Seventeen Years Later)

By Richard Moritz

SMILE — The Beach Boys, Brother (Bootleg)
Good Vibrations (alternate take); Barnyard; Do You Like Worms; The Old Master Painter/You Are My Sunshine; Wonderful; Bicycle Rider; Can't Wait Too Long; Tones; Cabinessence; George Fell Into His French Horn; Heroes and Villians; Elements Suite: Vegetables, Wind Chimes, Fire (Mrs. O'Leary's Cow), I Love To Say Da-Da; Holidays; Surf's Up Instrumental; Surf's Up/Child Is The Father To The Man.

In 1967 I first heard about the soon-to-be-released Beach Boys' album SMILE and (more specifically) the single "Heroes and Villians". Scott Regan, a WKNR disc jockey, had a column in TEMPO magazine, a Detroit News section. Every Thursday, Scott would fill his readers in on the latest in the world of rock. I remember his reporting on the coming Beach Boys' single "Heroes and Villains" and how phrases like "greatest achievement", "unbelieveable", and "masterpiece" were used, along with reports that the single had been pulled from release for more work, problems with the length of the cut, problems within the group, problems with Capitol Records, and general chaos. The SMILE album was going to be the greatest thing yet released by the group, topping even "Good Vibrations" as well as anything the Beatles had released. I wondered just what the heck was up? (I wouldn't have said "hell" at that time; I was only 13!) What would this new Beach Boys music sound like? I had not liked "Good Vibrations" at all and was puzzled by its success. It seemed too disjointed, too fragmentary, and sloppily edited. (I still cringe when the tone changes at Carl's line: "and the way the sunlight plays upon her hair." It is more noticeable in current pressings that it was on the original 45.) So who knew what this "Heroes and Villians" would bring?

Actually, I had hopes that the Beach Boys would fall flat on their collective faces. I did not really like them and had bought none of their records. To me, the opening of "California Girls" was impressive, as was the one song I liked by them: "Wouldn't It Be Nice". The latter showed imagination and sheer "guts" by having the song slow down to a crawl at the end. (Who could dance to it?) But I could not rid myself of the idea that the Beach Boys were a "girl's band", to be screamed at and drooled over by pubescent fillies who thought all the guys were "cute". I was a Beatles fan. By 1967, the screaming had stopped for the Beatles, who were making serious, important social comments in their songs. Where was my head? Today, I have a respect for the Beatles, but I rarely listen to their records. In 1967, I thought "Heroes and Villains" was a disaster when I finally heard it. It sounded dreadful! "Jumpy", "noisy", "neurotic", "unintelligible" were descriptions that flowed through my head then. I hated that big, droning organ, those "la la la's," the harpsichord; it was a musical nightmare. The U.S.A. seemed to agree with me. For all of the song's pre-release publicity, it could only fight its way up the national charts to no. 35 for a total chart life of only seven weeks, and it barely made the top twenty on the WKNR music guide. The song was a flop, and I was quite smug about the whole thing. I had been right! The Beach Boys had very little talent! The Beatles were superior!

Now, seventeen years later and a Beach Boys fanatic since 1973, I have had a change to hear the long lost SMILE album. Well, almost. It is a bootleg containing bits and pieces of scavenged studio demos and acetates which were relegated to the wastebasket by Brian after their use. Missing bits have been filled in with previously released completed masters to make a mock SMILE album. Has this been worth waiting for? Is SMILE the missing masterpiece it is said to be?

The altered bootleg cover.

These questions cannot be answered by this album. First, I doubt that all of the found acetates and demos were really complete. The only whole SMILE album would be that supposedly finished master tape setting around somewhere or that was perhaps destroyed by Brian in 1967. The bits and pieces on this bootleg are only a taste of what might have been. Most of the "new" tracks

THE ESSENTIAL

THE BEACH BOYS

By David Leaf & Peter Reum

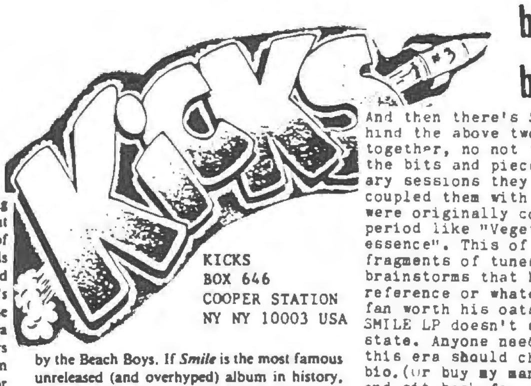
Brian Wilson's other completed record in 1966 was called "Good Vibrations," Brian Wilson's reputation as a pop artist of the first magnitutde was made; simultaneously, Brian was unraveling, and nearly twenty years later, he is still trying to put the pieces together.

There were two other albums on Capitol's 1966 release schedule. The first was *Best Of The Beach Boys*, a fine compilation of the group's early hits that was rushed to the market when it became obvious that Brian's *Pet Sounds* wouldn't be the kind of music that would appeal to the group's original fans. More problematical was the year's non-starter. Due by Christmas, 1966 was an album originally conceived as *Dumb Angel* and later named *Smile*. It was never completed, never released, and it remains the most enigmatic era in the group's career. *Smile* is generally considered to be the most famous un-released record in rock history.

What would it have been? Without delving deeply into the mythology and without overstating the case, it would have been one of the most beautiful and ambitious pop records ever made. The track listing included "Good Vibrations," "Heroes and Villains," "Surf's Up," "Cabin Essence," "Our Prayer," "The Elements" (including "I Love To Say Da Da"), "Wonderful," and a number of others which have never been released in any form (with the exception of the basic track for "Fire" which is on the soundtrack of the poorly-constructed home video, "The Beach Boys: An American Band").

The *Smile* recordings have eked out over the years; invariably they've been the highlights of whatever album they've been on, regardless of their incomplete and/or reworked form. Additionally, there have been two *Smile* bootlegs which have the highlights of the "works in progress" from that period. The death of *Smile* however, didn't just mean the loss of one album; it marked the symbolic end of Brian Wilson's tenure as leader of the Beach Boys. Because instead of *Smile*, produced by Brian Wilson, the public got *Smiley Smile*, produced by the Beach Boys. If *Smile* is the most famous unreleased (and overhyped) album in history, the *Smiley Smile* was probably the most disappointing record ever released by a major band. As Carl Wison later admitted, *Smiley Smile* was "a bunt instead of a grand slam."

The fact that *Smiley Smile* is on the essential list is another example of the strength that *Smile* possessed, even though Carl's analogy is accurate. However, it is with this album, released in 1967, that we begin to almost always talk about Beach Boys records in qualified terms. The loss of *Smile* put an irreperable hole both in Brian Wilson's public artistry and more important, in his heart, and he has never again fully mustered all his considerable skills for an entire album.



KICKS
BOX 646
COOPER STATION
NY NY 10003 USA

by billy miller

And then there's SMILE. The brains behind the above two issues have pieced together, no not the SMILE LP, but all the bits and pieces from those legendary sessions they could dig up and coupled them with released songs that were originally conceived during that period like "Vegetables" and "Cabinessence". This of course means a lotta fragments of tunes, or brief Brian brainstorms that he'd put on tape for reference or whatever, 'cause any BB fan worth his oats knows the REAL SMILE LP doesn't exist in any final state. Anyone needing a refresher on this era should check any Beach Boys bio.(or buy my man Phelps a few beers and sit back for about a week & listen.)

Many of the sounds here are incomplete pieces, but if you use your imagination, you can get a good picture of how SMILE may have turned out. Sorta like seeing a great painting that's only got the color blue on it so far. Hearing "Barnyard" and "Mrs. O'Leary's Cow" (the legendary fire suite), it's obvious that their long-standing lip service was no hype. This woulda easily sent Lennon, McCartney, and their goofball SGT. PEPPER back to the ol' music hall and the bizarre horn stuff might have brought Syd Barrett right down to Flintstone vitamins. _

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seem to lack vocals. Would there have been so many instrumentals on the SMILE album? These tracks give us a chance to hear what was being done in 1967, but they are only a peek through the haze. Remember, there may have been enough material to fill three albums (so it is said by some); even some of the announced tracks (on the published original album back cover that was printed up by Capitol) are still missing from this bootleg.

The album leads off with an alternate version of "Good Vibrations" which is different from the standard Capitol and Bootleg *Hawthorne Hotshots*/Capitol *Beach Boys Rarities* versions. The latter lacks all lead vocals and is notable for (among other differences) what Brian may have had in mind originally for the "Gotta keep those good vibrations happening with her" section, which does not fade into the organ pedal points as it does on the original, official 1966 release. In all the bootleg versions, the chorus of backing voices takes up the call, doubling the rhythm with tambourine accompaniment, building up the excitement until they hit the same note as the "hark" in the original version and are brought back to the "good vibrations" section with a roll on the drums. This account is far more exciting than the original Capitol hit version, with only the meager sounding drum bridge creating an anticlimax after all that has gone before it. Brian probably discarded this conception for that reason. It's great, but it doesn't work as a whole. The version on SMILE is similar to the other bootleg versions but has a sloppy lead vocal with totally different lyrics from what is normally heard. The backing track also has a bit more "punch" (in terms of fidelity) than the official cut, while accompanying vocals and theremin parts also differ significantly. I thought I detected a snippet missing in one of the verses; otherwise the sound is listenable.

Back cover – from original slick.

The first of many instrumental tracks follows. "Barnyard" is reminiscent of "Looney Tunes" cartoon music, pleasant but little more. The track itself is in Stereo with good separation. Apparently, lyrics were written, but only wordless vocal backing appears here. This is followed immediately by "Do You Like Worms" which consists of Hawaiian-type chants, and a wandering harpsichord playing the "Heroes and Villains, must see what you've done" refrain (also known as "Bicycle Rider"). This is followed by "The Old Master Painter/You Are My Sunshine" medley, another instrumental track. "The Old Master Painter" is a simple melody played by a cello with a scratch of percussion leading directly into "You Are My Sunshine" played by a small string ensemble with a saxgphone riff at the end. Supposedly "The Old Master Painter" exists in a gospel arranged vocal version, but this snippet is all we get. Its purpose and place in the SMILE album are anybody's guess.

Following all of this, we are faced with yet another unfinished cut. This is actually three unfinished, incomplete versions of "Can't Wait Too Long". The differences between the three are mainly tempo and arrangement, and the final version does contain vocals which sound somewhat completed. These are most interesting, but I think these have no place in SMILE. "Can't Wait Too Long" sounds like it would be more at home on the FRIENDS album. There is no doubt that the song was written during the SMILE era, but the general mood and style do not fit in with the rest of what is heard. These are followed by the SMILEY SMILE version of "Wonderful", which always seemed to be Brian's attempt to write an "art" song. The melody never quite follows standard "pop" formula and has a bizarre meter to boot. Carl's effete delivery of the lyrics and the falsetto backing vocals with organ accompaniment add to the phoney atmosphere of the whole production. (Or perhaps this is Brian's attempt to "send up" the kind of song that would be composed by Ned Rorem or Benjamin Britten? More about this later.)

"Tones" follows, still another instrumental track with marimba and New Orleans style jazz arrangement. The "tone" is played by the marimba as a minor key twelve tone style "question", with the jazz band playing an "answer". Once again, were there vocals yet to be dubbed? Is this the final form? This is followed by the finished released tracks from the 20/20 album "Cabinessence" and "Our Prayer". The first illustrates the magnificence was achieved during the SMILE era, with the "Who ran the Iron Horse" and "Have You Seen the Grand Coulee Dam" section breathtaking in mood and in execution of overdubbed voices and melody. "Our Prayer" is a stunning, wordless tribute to harmony, using the Gregorian mode and a bit of Palestrina. Listen to Brian's high note at the end! If there were any doubts about the Beach Boys' singing ability, this track has put them to rest.

"George Fell Into His French Horn" seems to be studio games and nonsense, coupled with Brian's rehearsing a horn ensemble. "For what reason" you may ask? "Hard to tell", can be the only answer. The "music" one hears resembles nothing else heard on the album. It is a nice look at how some of the SMILE sessions must have gone, but what is the rationale? The released version of "Heroes and Villains" follows and still sounds as schizoid as it did in 1967. Afterward comes the Dean Torrance vocal version of "Vegetables" which seems to be the same as the one on the Jan and Dean *Legendary Masters* album. It's pleasant but inferior to the Beach Boy's version.

"Vegetables" is also the first entry in the "Elements Suite" concocted for this bootleg, with the released SMILEY SMILE version of "Wind Chimes" as the second part. Here Brian attempted to use the Beach Boys' voices as instruments and succeeded quite well. The third part of the "suite" is the infamous "Mrs. O'Leary's Cow" which (as legend has it) was one of the reasons Brian abandoned SMILE. (He thought it caused several fires in the area.) It's heard in stereo and mono versions with the latter containing dubbed-in fire sounds ("crackle, crackle"). It apparently uses a large instrumental ensemble, including much percussion and assorted fire engine sounds. This track would not be out of place on many modern music radio shows heard on your local public radio station. "Cow" contains amazing power and force and is the "find" of the album, being considered "historical" in the Beach Boys' legacy. Following this "fire" movement is "I Love To Say Da-Da", which is known from the "Cool, Cool Water" track on the SUNFLOWER LP. The performance is amazing and was probably accomplished by studio manipulation of voices. It's as if a hurricane or earthquake suddenly found a home in your speakers.

"Holidays" is a simple, repeated melody for horns and strings that is so sad, wistful, and melancholy that it moves one to sorrow for unknown reasons. We hear it travel from one stereo channel to another as if a "spotter" was used on a basically mono track. What an amazing piece, once again demonstrating the genius of Brian with a melody! Finally, the original instrumental track of the first section of "Surf's Up" is linked to the rest of the officially released version. The instrumental portion lacks the Valhalla-type horns found in the finished, released version, but the rest recalls the brilliance of the song that stumped even Leonard Bernstein as to its meaning. The song ends with the "Child is the Father to the Man", section which is done in the style of a fugue (and a grandly, dense textured one at that) which demonstrates musically the lyrics of the never-ending life cycle.

What about the music itself? If the tracks were to have been released in this form, Brian was apparently trying to attempt some sort of Classically-influenced tone-row or twelve-tone scale technique. Much of it is closer to musique concrete and the influence of minimalism. (Was minimalism all the rage or even heard of in 1967?) The music often continues on and on with only minor shifts in harmony, much like that of Philip Glass and Steve Reich. Even some of the released tracks on SMILEY SMILE, such as "Whistle In", "Woody Woodpecker Symphony", and "Little Pad", point to this style. It must be remembered that Brian was hanging out with a lot of "intellectual types" around the time of SMILE. There has never been adequate documentation as to who these people were. Also, the original title of SMILE was DUMB ANGEL, perhaps referring to the way Brian felt about himself in relation to those around him? Brian's musical training has never been that well-documented either. How much he knows of the classics remains a mystery. But it would take a great deal of musical know-how to produce a track like "Our Prayer". It may not be "Little Deuce Coupe", but it shows Brian's talent for melody, harmony, and form.

The main reason Brian did not release SMILE may have been his reluctance to show his new style to the public. The response to "Heroes and Villains" was not encouraging, to say the least. So it seems that Brian got "cold feet". There is a lot of strange brilliance in those SMILE sessions, and these bootlegged and unfinished snippets, plus the completed tracks, show that. SMILE would never have made it, even in 1967. It did not have the obvious melodies of *Sgt. Pepper*. (Could you imagine Steve and Eydie singing "Cabinessence" or "Surf's Up?") I think of SMILE as a showcase for the Beach Boys and more specifically for Brian to display his talents. The album was neither pop nor rock and would in no way have been accepted as classical; so what was it? Hence the non-release instead of failure. But was SMILEY SMILE that much better? It was touted by the band as a "Comedy" album or was thought of as perfect for an LSD party. The listener has to remember the era, too. No wonder the no-nonsense R&B-influenced WILD HONEY followed SMILE, since a return to the basics was the only place to go.

One day we may be able to hear all of SMILE, if that completed master tape is found or if it does exist, and Brian agrees to its release. The glimpses are fascinating, but some of us are ready to hear the rest. I'm convinced that what this bootleg presents is not SMILE as Brian envisioned it (so where's "I'm in Great Shape?") and does not deserve to wear the reproduced front and back covers of the planned SMILE album. The "snotty" notes enclosed (signed "James Watt, July 4th, 1983") are not what the projected illustrated SMILE booklet would have been. I am grateful to be able to hear an idea of SMILE seventeen years later, but I'm prepared to wait another seventeen years to hear it as it was originally conceived: a labor of love and the display of a real talent, Brian Wilson, creating some of the finest American music which could be imagined. SMILE seems to have been planned as a concept album, in the PET SOUNDS mold, but here dealing with either a history of music in America, a history of the Old West, or a history of the world. Whatever it was to have been, its greatness shines through the roughness of the acetate demos used. I'm ready Brian, are you?

Thursday, February 4, 1988, Los Angeles Herald Examiner

Here comes a bright, new 'Smile'

Beach Boy Brian Wilson remixing 'lost' songs, doing solo LP

"SMILE" — BRIAN'S BACK: Not only is Brian Wilson completing his first-ever solo album, he's currently remixing the Beach Boys' legendary "Smile."

Fans might remember that as the one whose tapes were reputedly lost or destroyed after a series of mishaps and accidents during the recording sessions more than 20 years ago, though pieces like "Heroes & Villains," "Surf's Up," "Vegetables," "Cabinessence" and "Good Vibrations" showed up on subsequent albums by the group.

Some of the purportedly "lost" material — including "Fire," recorded with Wilson wearing a fireman's helmet for added authenticity — was heard in the recent home video "The Beach Boys, An American Band"; it looks as though we'll be hearing the long-delayed follow-up to "Pet Sounds" any time now.

Producers for the Wilson solo album, to be released on Sire Records this spring, include Jeff Lynne and Russ Titelman

BRIAN'S SONG: One of rock's loopiest myths involves "Smile," the great lost Beach Boys album. Reputed to be Beach Boys leader Brian Wilson's masterwork, the concept album was destroyed—reportedly because the increasingly paranoid Wilson became disturbed when a rash of blazes broke out around L.A. immediately after he'd recorded a song called "Fire." Though fragments of the project surfaced later (the "Sunflower" album's "Cool Cool Water" dates back to the "Smile" sessions), the vast majority of the original tapes were thought to be lost. So imagine our surprise when one of our sources at Capitol Records revealed than Wilson has booked studio time at the label's basement studios to (gasp) reassemble the long lost disc. We're still waiting for more details—who discovered the tapes? Or did Wilson have them all along? But Capitol insists the album will be ready by summer. . . . If you can't wait that long, here's two alternatives: On March 30, Capitol will release a budget-priced CD-version of another Beach Boys gem, "Pet Sounds." Wilson has also spiffed it up with "Hung On to Your Ego," an outtake from the original sessions, plus original studio banter. Or watch for Wilson's debut solo album—still untitled—which is due out in late April from Sire Records.

GRAPEVINE

Capitol To 'Smile' At Beach Boys Fans

More than 21 years after the project was scrapped, the Beach Boys' *Smile* album is being released by Capitol Records.

A tentative April 19 release date was cited by the label, although a Capitol spokeswoman said it would probably be pushed back.

The album will be released in all three formats.

Brian Wilson, who allegedly burned some of the original tapes in 1967, is involved with the remixing of the album.

No track listing is available, and it is unknown whether Capitol will use the original *Smile* album cover.

It is also unknown if *Smile* would replace *Smiley Smile* in the Beach Boys' catalog.

That album was released instead of *Smile* in 1967, and is still in print by Capitol.

Smile was intended to be the followup to the Beach Boys' groundbreaking 1966 LP *Pet Sounds*. Most of the album was recorded, but the project was abandoned by the Beach Boys when Brian Wilson found himself unable to work on it any longer due to mounting personal problems. The album's showpiece was to be a complex suite called "The Elements" but Wilson allegedly destroyed those tapes when a fire broke out across the street from the studio while the group worked

POP EYE

LOS ANGELES TIMES/CALENDAR

SUNDAY, FEBRUARY 28, 1988

International C

A Monthly Newsletter/M
for Compact Disc Enthus

Major Beach Boys Surprises Being Planned

Capitol Records and the Beach Boys will be teaming up for some major CD surprises this year, including unreleased bonus tracks on nearly every catalog CD by the group--starting with Pet Sounds --and the issue of the long-lost, legendary 1966 Smile album, according to sources in both camps.

The long-awaited Pet Sounds should be the first CD issued with session outtakes, probably in April, according to numerous sources contacted by ICE. "The Pet Sounds CD will contain two unreleased tracks from the original sessions: the legendary 'Hang On To Your Ego'--which is actually the original version of 'I Know There's An Answer' (which appeared on Pet Sounds)--and an as-yet-untitled instrumental track," informed our initial tipster. So we tracked down composer/musician Andy Paley, who is working closely with Brian Wilson on the project. He confirmed the "Ego" track and elaborated on the quasi-instrumental for us: "There's a backing vocal track with no lyrics, which was not used on the original album, for 'Don't Talk (Put Your Head on My Shoulder)'. It's an absolutely gorgeous vocal thing. The quality of the tape is beautiful."

Independent engineer Mark Linett is working with Wilson and Paley on the project, in addition to Wilson's new solo album which is due on Sire Records later this year. We contacted Linett for his input, and he told us, "On Pet Sounds, there's quite a bit of tape noise. When it's masked by vinyl noise (on a record), you don't care, but when you hear it in the nice clarity of CD, it sounds like something's wrong. But there's enormous potential here, and all this stuff certainly deserves to be heard on CD." One should keep in mind that producers and engineers are always more bothered by tape noise than the average listener. Another source at Capitol confirmed that great care is going into the digital remastering of Pet Sounds, which last year was voted one of the ten greatest rock albums of all time in a worldwide critic's poll.

As for all subsequent Beach Boys CDs, Paley explained, "The way we're hoping to do this is that every CD should have at least one unreleased bonus track, because we've got enough material to do it. There's outtakes from the very beginning, including songs you've never heard before. Brian has got a pretty good memory about a lot of this stuff, once you get him going." Linett concurred, adding, "There's a tremendous amount of material still unreleased from that period (the 60's), including a number of concert recordings from the early days. Everything we've got is in great shape; there's just a few things that seem to have been mislaid over the years. And, there's the Brother/Reprise material--which the Beach Boys now own--that has to be looked at as well." Those albums include Sunflower, Surf's Up and Holland, none of which are available on CD.

When asked about the stereo/mono issue--always a point of controversy with recordings from the 60's, and especially with the Beach Boys--Paley was adament about avoiding the unpopular duophonic stereo: "We're doing the CDs in mono, the way Brian wanted them, including Pet Sounds and Surfin' USA." The latter CD is on hold, as are all the discs as Capitol staffers formulate their game plan.

For many, the most exciting news of all is the planned release of Smile, one of the most talked-about unreleased albums in rock history. It was originally planned as the follow-up to Pet Sounds in 1966, and was the original home of the landmark "Good Vibrations" single. The Smile release is also the most tentative of Capitol's plans, and Beach Boys discographer Brad Elliott--author of the thoroughly-researched Surf's Up (Pierian Press)--notes that it's been promised to the public twice before, in 1966 and again in 1972. Capitol actually has Smile on paper as an April release, but most sources agreed that's way too premature. "We're doing as much research as we can, to make sure the thing is right," said Paley. "There's about five times too much (material) for one album. It's a chore, and it's going to take a long time, but it'll be great." Capitol also has a Smile LP and cassette penciled in, but that's still very uncertain, as is whether the CD will contain more music than those two configurations. "The problem with Smile is there's a bunch of unfinished, unconnected tracks," said another source. "I'm told that Brian is not too keen on doing any new recording for it, but may be willing to add finishing touches here and there." Another bonus that may surface with the project is the original six- to seven-minute version of the hit single "Heroes and Villains".

Our sources also confirmed that the Beach Boys' lack of chart success in recent years has finally caught up with them, making the time right to finally tap the vast wealth of their tape vaults. "They don't have a recording contract, and there's no evidence they could get another one now," said one source wistfully. "Their last record went nowhere, and they're out of money. So this is one sure way to drum up new excitement--and revenue. Every fan, even those that own all the albums, are going to buy the CDs for the extra tracks. This project looks to be pretty solid."

MARCH 2, 1988 · USA TODAY

Wilson may also be close to releasing the legendary *Smile* album, said to be his masterwork. Though the original tapes were thought to be lost (did Wilson destroy them in a rash of paranoia?), Capitol Records reportedly plans to release the album this summer after Wilson spends some more studio time reassembling it.

...FLASH!!! Where it's at

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with Domenic Priore and David Leaf!

D.P.: Capitol Records has been putting out alot of information about an upcoming release of SMILE on Compact Disc, which from my understanding has been very misleading, premature and inaccurate

D.L.: Capitol Records is planning to, may indeed put out a CD from Brian's SMILE sessions. When and if that CD will come out is unknown at this point. What is known is that a tape is being compiled which will include anything that can be found from that '66/'67 period when Brian was working on SMILE...exactly what this CD will be, exactly what versions of each song that'll be on this CD, none of that has been decided. All that's happening is that Capitol is talking about doing it, Capitol has started to assemble possible tracks for it. It's a long way from being a reality.

D.P.: ...but basically, it's not gonna be a bogus re-representation of what SMILE would have been from an 80's perspective, but it will be a ccnglomeration of the best music...

D.L.: Because SMILE was never completed, there can never be a SMILE album. I have been pretty strong in suggesting to Capitol and all the concerned parties that this CD be called "The SMILE Era" or "The SMILE Sessions", to indicate that we're talking about recordings that were made during a period in time, where you may talk about a painter's "blue period", this was Brian's SMILE period. As of now, there's no intention of going in and doing any addition-additional recording. There is no intention of trying to "finish" SMILE. That can't be done. That was something that was started and left un-done 22 years ago. To go in to do that today would be wrong-headed, and it is my hope that what we end up with is at least one (hopefully two) CD's of music from the SMILE sessions.

D.P.: That's good, because I just heard the album of Byrds unreleased material, "Never Before". Although it's a fantastic compilation of magnificent stuff, the major problem with it is that (as Gene Clark had told me) there was some re-recording done, and they really bastardized "Lady Friend", for example, with a ridiculous "contemperary" drum beat sound that just did not fit in with the original track! It's very hard to put a new recording onto an old tape now, not for technical reasons, because it is possible, but for human reasons. The vibe that goes into recording by the people involved is not coming from the same motivations that went into making records during the 60's. You would, for example, have to get the proper echo in a mix, which is something that today's technicians are not willing to hassle. The Although today's technology is more operator-friendly, most of it is not compatible with the equipment of that special time...hence, the guts of 60's music can not be achieved without an unusual amount of work, by today's standards, which most engineers figure isn't worth the time to be specific about...but to the feeling of the music, is essential!

D.L.: ...were talking about a much more significant problem that trying to recreate echo. We're talking about recreating a moment in time that was like a comet across the sky. You can't do that. Brian Wilson was in a particular frame of mind when he made those tracks, he was working with a person (Van Dyke Parks), they were both in their twenties, it was right after "Good Vibrations". Brian was sitting on top of the musical world. He was working with a confidence that was ultimately destroyed when SMILE remained unfinished. Brian is now doing the last bit of work on his solo album, and restoring his ocnfidence. Brian is now a solo artist who's beginning a new career, and to ask him to interupt that new career to try and re-create something that he abandoned in 1967 would serve no good purpose. This is like, not too long ago they had an exhibit from DaVinci's sketchbook. That's what this is, this is Brian Wilson's sketchbook. Some of the things were almost finished, some of the things were finished some of the things are in demo form. Some of the things don't have vocals, they're just backing tracks, but, in terms of what he accomplished, even in that unfinished material, it deserves to be collected in one place, because, as you know, the songs that were written during the SMILE period have trickled out on various unrelated albums. At the very least, this CD will collect all of those songs. At the very most, it will give us a tremendous insight into his creative process.

D.P.: We've heard tremendous cuts like "Cool Cool Water", "Surf's Up", "Cabinessence", "Our Prayer", and "Good Vibrations". Now, for the first time, people will be able to hear (officially released in super high fidelity) "Do You Dig Worms", "Inspiration" and the superior, original SMILE versions of "Wind Chimes", "Heroes and Villians" and "Vegetables". How about "I'm In Great Shape"? Do you have an idea what cuts might be slated for the CD?

D.L.: It's too early to say what cuts we will be hearing. There has to be a basic philosophy decided upon. Right now, all that's being done is assembling the music that exists, so it can be listened to by the interested parties . (Van Dyke Parks, David Andrele, Brian Wilson, even The Beach Boys, to the extent that Carl wants to get involved, I would say, he being the one who was probably at more sessions than anyone else.) Once the music is assembled it's "O.K., what do we do with it?" For example, we know from the bootleg recordings that have circulated that "Surf's Up" existed as a backing track. We know that in 1971 The Beach Boys took that backing track, and Carl Wilson put a lead vocal on the verses. Then there's the demo version, which is really beautiful. Which version goes on the SMILE CD...interesting question. Do all three go on the CD? Given the fact that you've only got 74 minutes, you begin to run into time problems. One question that I've asked that's really gonna be controversial is whether "Good Vibrations" should be included in this. Good Vibrations existed as a single that was started before Brian started working on SMILE, in fact he started workin' on "Good Vibrations" during the PET SOUNDS sessions, so is "Good Vibrations" indeed a part of SMILE? Certainly the back cover and the later front covers indicated that Capitol wanted it to be a part of it...did Brian want it to be a part of it? If so, what should be done woth all the work tapes from that? Because there's fascinating stuff from "Good Vibrations" alone that weren't released, and I'm thinking specifically of the material that they used on the 1976 radio special, as well as the complete alternate version without the lead vocal on the verses.

D.P.: Plus many other sections from the 6 months Brian worked on "Good Vibrations"...I'll go on record as saying that by far the best vocal recordings ever of The Beach Boys lie in the "unheard" tapes of "Good Vibrations", "Heroes and Villians" and "Wind Chimes" that I've been lucky enough to listen to.

D.L.: As you can see, we can take every single title from that period and say "what do we use?" Now, when it comes to "Wonderful", we know of the harpsichord version where Brian sings the lead. It's clearly a demo. But to me, it's a whole lot better and more illustrative of what Brian was doing for SMILE than the SMILEY SMILE version of "Wonderful". I think we'll find that for just about every title. "Heroes and villians" is a perfect example of this and everyone in Beach Boy land knows the released version. But, we've heard for years about a legendary 11 minute version, we've heard about a 7 minute version. "Heroes and Villians" once had a "Part One" and a "Part Two". Assembling all of that, 20 odd years after the fact, is a pretty difficult task. Think of it as a giant jigsaw puzzle. We don't have all the pieces. Nobody involved remembers where all the pieces go, so what we are hoping to accomplish is to make available in one place, all of the beautiful music that Brian was producing during that era and say "This is what he was doing to lead up to an album called SMILE, and you can judge for yourself whether that album would have been great or not.

D.P.: Well, certainly the music that we have heard so far clearly shows that it still sounds fresh today...

D.L.: ...They don't just sound fresh today, they sound as revolutionary today as they were in 1967, I mean "Heroes and Villians" and "Surf's Up" and "Cabinessence"...

D.P.: Nobody's ever come close to that...

D.L.: NObody's done anything like that. The thing that's self evident to me, is that if you take the stuff that's been released, not neccesarily the right versions, but if you take "Surf's Up" and "Cabinessence", "Child Is Father To The Man", "Heroes and Villians", "Good Vibrations", Wonderful", "Wind Chimes", "Cool Cool Water" etc., just putting those on one CD together would be a phenomenal CD... I don't think we could go wrong, really. What we're talking about is a matter of degrees, are we gonna score a 95 or a 98 or a 92...We're starting it at a point where there's so much great stuff scattered, just collecting it in one spot, will be great. Most of the hard core Beach Boys fans have done that on their own already. Now, for the music world at large who don't really understand what Brian was doing, or have forgotten what Brian was doing, or may have overlooked what Brian was doing, this CD is a reminder that in 1966 and 1967 Brian was at a revolutionary point in popular music.

D.P.: ...The context of the history of this thing...for example, Elvis Presely's Sun Sessions were released and they now have been given their proper place at the top of the annals of Rock and Roll (besides the fact of how many hours of unparalelled pleasure they've given so many people...!!) The Super Session featuring Carl Perkins, Jerry Lee Lewis, Johhny Cash and Elvis Presely is out now, and 13 years ago the outrageous Basement Tapes by Bob Dylan and The Band (circa their 1967 prime), these projects have all been released to world wide acclaim and enjoyment...(although I'll never figure out how Columbia managed to exclude "I Shall Be Released" and "The Mighty Quinn...) Nevertheless, after years of unreleased and legendary, they have thrilled everyone within earshot, and have found their proper place, recognized among the greatest Rock and Roll that has ever been recorded. This project will give SMILE and Brian Wilson, even the Beach Boys, a chance to be respected along those lines...

D.L.: ...There's a real dilemma here that goes to the heart of your question. This incredible myth has grown up around SMILE. Paul Williams and Jules Seigel were really the first people to write about it extensivly, and the first question is "Can the music live up to the legend?" If the album had been finished and then shelved, and now we released it 25 years later, then you might get a fairer answer to your question. Because it's incomplete, it's hard to know what it would ahve meant in 1966 or 1967. In terms of living up to the legend, that's a hard one. In life there are very few things that live up to your expectations. I think it's much better to put it in the context of "where does it fit into Brian Wilson's artistic development". In terms of a history of Rock and Roll, it's kind of a dead end. Brian was traveling that road and because he didn't release SMILE, there was a roadblock there, so it didn't influence Rock and Roll history. It was a completely un-influential album in the sense that almost nobody heard it. The whole myth of SMILE is if it would have come out, it would have been (people who were there at the time say) even more influential than SGT. PEPPER. Now that's a question that can't be answered. I mean, we could all sit around like idiots and debate for hours on end. That's irrelevant. The question is, "Was what Brian doing musically important?", and there's no question about that. When musicologists, when historians when musicians hear this, their minds will be blown, because what Brian was doing then is something no one else has done, to this day, no one else has ever done, and only Brian could do it. Once again as he shows on "Rio Grande" on the new album, he's doing it in a different way, in a different time and in a diffrent form, but to make a point that road he was traveling, he stopped walking down that road. In 1967 he said "I'm not going in that direction anymore." In "Rio Grande", we have the first step back down that road.

D.P.: It's over twenty years since "Smile" was shelved, and we still don't have a definite answer as to why it was never finished. You've been researching this subject for a long time. Do you have any fresh insights into this?

D.L.: From every conversation I've had with the principals (Van Dyke Parks, David Andrele, et. al.), no single reason for that exists. It's like trying to explain why the Beatles broke up. In the case of SMILE, we know of at least a half-dozen major causes, from pressure on Brian to the internal jealousy over the lyrics to the group's concern that the new people around Brian were going to take Brian away from the Beach Boys, to Brian's unwillingness to ultimately put his art ahead of his family role as benafactor. It also seems that while Brian insisted that the Beach Boys had to be a part of SMILE, he never really made the effort to help them understand what he was doing; more, he expected that they would show faith in him and follow him, as they had in the past. But PET SOUNDS hadn't been commercially successful in comparison to the group's previous studio albums, and "Good Vibrations" hadn't come out yet. All the group really knew, during the early stages of SMILE was that Brian's experimentation was accelerating, and that type of musicmaking threatened the status quo. When "Good Vibrations" hit, Brian was vindicated, but by then, it may have been too late because the root causes of SMILE's downfall had already been set in motion, and while "Good Vibrations" bought Brian some time...it's success at least shut up everybody who said that Brian's new ways wouldn't sell...his inability to quickly follow up "Good vibrations" became a snowballing problem...

D.P.: ...Well, contrary to popular belief, working in the entertainment industry is not just fun and games, it's alot of time-consuming hard work, and to strive for an artistic goal within the bounds of entertainment can be exausting. Brain's close attention to specific detail in sound was one of the most important aspects to his "magic"...bringing off pictorial sensations as he did in "Good Vibrations" took seven months, and an albums worth of songs this effective couldn't be a rush job in order to communicate a "teenage symphony to God" to the average kid on the street. It seems that Capitol and "other" parties failed to realize that this type of thing would take some time...

D.L.: ...of course, from what we're told, there were a lot of drugs around, and it's unlikely that they helped. I doubt that uppers or acid or hash were conducive to rational decision-making. What has never been settled is the issue of why drugs became so important. At first, Brian was experimenting with drugs the same way he experimented with music...trying each one, then trying different combinations (Concoctions had become very popular among many of the "elite" members of the Rock and Roll set all over the world during the mid sixties, so this is nothing unusual!-editor) But what is still unanswered is the question of how the pressure on Brian may have driven him to seek refuge in drugs. That's a subject that I've never heard adressed. What is clear is that drug use only added to the atmosphere of paranoia surrounding Brian...paranoia that came to dominate his over-worked mind. He began to believe that "mind gangsters" hired by Phil Spector were out to get him. Some of his paranoia was apparently justified.

D.P.: The Beatles and Brian Wilson were involved in some (what must have been) intense trans-Atlantic phone calls during this period...

D.L.: It seems that the Beatles, who admit to being inspired by PET SOUNDS, also got a slight competetive edge when the news that Brian was working on this mind-blowing, unified concept album called SMILE. While there's no concrete evidence in this area, it's generally felt by the SMILE participants that SGT. PEPPERS was a direct result. It's hard to gauge the truth here. The Beatles first '67 single "Penny Lane/Strawberry Fields forever" is now said to have been part of a concept album that the Beatles were going to do about their lives... Because Brian believed that he was in a production race with the Beatles, he knew that being first with the concept album was the key to winning, so certainly, the release of SGT. PEPPERS and the subsequent critical greeting it recieved as rock's first concept album may have been a final nail in the SMILE coffin. But more likely, it was Brian's own problems in the late spring of '67 that lead him to believe that he couldn't finish SMILE.

D.P.: ...That's most likely the case...although Capitol initially supported SMILE with plenty of money for session purchase orders and elaborate packaging designs and advertisments, their support seems to have dwindled upon the royalty lawsuit March 1st (the day before Brian went in for the last session for "Heroes and Villians (Part Two)"...

The Complete Sun

THE MILLION DOLLAR
QUARTET

SMILE
Good Vibrations Good Vibrations Good Vibrations

D.L.: One aspect of this situation that has often been overlooked is the effect that The Beach Boys lawsuit against Capitol was having on Brian's creative process. It was quite reasonable for Brian and the Beach Boys to be concerned that even if the record was finished that there wasn't a label that would release it. It's not that there was any kind of overt or even implied threat made by Capitol. it's just that relations betwiin the group and the label had deteriorated rapidly following the filing of the lawsuit, and while Brother records was being formed during this same time, the issue of distribution remained a question mark. A recording artist wants to know that he has a way to communicate his work to the public,and for Brian, that meant Capitol Records. During the critical months when SMILE fell apart, the group was in limbo with Capitol.Even if SMILE had been completed, there might not have been an immediate release, and everything for Brian during the SMILE era focused on immediacy. If it wasn't going to happen right now, recalls one member of the SMILE family, it wasn't going to happen at all. So who can know the toll it took, the six month period during which Brian lost his way (hey hey hey-ed), lost "the moment"...perhaps he feared that if he had completed it that Capitol might not have released it. Again, there's no concrete evidence in this area, but it seems to have been a concern.

D.P.: ...Their contract with Capitol was due to expire in november of '67...

D.L.: ...yeh. The key thing to all of this is to remember how young they all were, young and rich and famous and scared that it was all about to disappear Of course, that's exactly what happened. Because almost everybody, even to a certain degree, Brian, was so determined to cling to the past (meaning The Beach Boys), that the natural artistic flow was diverted. SMILE was never finished and The Beach Boys career as creative recordmakers was essentially over, as far as the mass record buying public was concerned. But the ultimate answer to your question, I believe, is what Brian said. Very simply, he put it, "SMILE" had to remain unfinished because it was killing him. One day, maybe Brian will explain to the world how it was killing him, but until that time, we'll only be able to guess as to which of the above factors were uppermost in his decision to suspend the SMILE sessions. More likely, it was just Brian, operating on instinct, who knew that SMILE wasn't more important than survival, and certainly we can't argue with that. As always, Brian was right. The situation surrounding SMILE had to end, so that he could live, and fortunately, he's lived to give us many gifts not the least of which is the SMILE descendant, "Rio Grande".

D.P.: O.K....so without talking about influence at all, there is a whole school of thought that SGT. PEPPER was the beginning of the end of Rock and Roll in the first place...(see "Why I think the SGT PEPPER album ruined Rock and Roll forever", this issue). I mean, just as the SMILE music stands up by itself, never mind what other artists did before or after SMILE, because I feel that this music that Brian did in '66/'67 is completely TIMELESS, completely unique, and will always stand up on it's own, regardless of any circumstance.

D.L.: The music stands up significantly. "Surf's Up" is a magnificent piece of music..."Heroes and Villians" is mind-boggling. "Cabinessence" is American folk music..."Mrs. O'Leary's Cow" is an amazing technical achievment...each one of those tracks stands up on it's own as a high point in American Popular Music of the 20th century. You're right, there's no question as to it's musical importance and musical quality and where it fits in to Rock and Roll history and how it would have influenced people dosen't matter. What matters is how great it is.

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SMILE

DAVID LEAF

For twenty frustrating years. the subject of the SMILE album has engendered obsessive and passionate discussion among Brian Wilson afficianados. There were a couple of important reasons for this. First, SMILE promised to be a major breakthrough in popular music, and it would have taken Brian Wilson's artistry to a new level. But more than that, what SMILE might have been was what the abscence of SMILE came to represent. In essence, the death of SMILE was the public tombstone for the artistic repression of Brian.

Before I tell you why, in my opinion, SMILE no longer need be a cause célèbre among Beach Boys fans, I have to give you a little past history so you'll understand the context of my conclusions. In 1971, a two-part article about the Beach Boys in "Rolling Stone" magazine brought to my attention the fact that a major musical talent had been submerged by insensitivity and greed. Shortly after that article was published, I bought the "Surf's Up" album. The article and two songs on that album turned me from a casual Beach Boys fan into a Brian Wilson fanatic.

The majesty of the song "Surf's Up" was proof positive that all the hype surrounding SMILE wasn't just drug-addled babbling. Clearly, "Surf's Up" showed me, Brian Wilson had a lot more to say than just "Fun Fun Fun". Yeah, I had loved 45's like "When I Grow Up" and "Wouldn't It Be Nice" but before 1971, I had never heard PET SOUNDS, SMILEY SMILE, FRIENDS, 20/20, SUNFLOWER, et. al.

To those who, unlike me, had been paying attention, "Surf's Up" was but the latest jewel in a five year quest. For me, it was a revelation and conclusive evidence that Brian Wilson had been interrupted while traveling a brand new path of popular music innovation, and that was clearly a cultural crime. From that same album, I was also moved by the exquisite emotion of "'Til I Die." That song showed me that Brian Wilson could still do it...and his powers were being held in check by complex forces...that if the depressing cloud were lifted, we could get more musical magic from Brian. Based on what I read in "Rolling Stone", there was not much to hope for. But those two tracks turned me into an instant believer in Brian's artistry, and spurred on by idealistic passion I began a still ongoing fight to help Brian Wilson regain his proper place in the popular music firmament.

It was with a sense of mission..driven by youthful outrage at what I perceived to be unfair treatment of an important artist...that I took on the media, determined to properly present Brian not as a reclusive "crazy", but as a heartbroken artist who needed understanding and sensitivity if he was to grace us with his gift. The more music I listened to, the more I wrote...articles in various publications, a fanzine of my own and eventually, in 1977, a biography of Brian. My ultimate goal was to tell the world that they were overlooking a genius and that with proper care, he would reward us again with his musical prescence.

Because, from 1972-1975, Brian released almost no new music, the SMILE album became the universal metaphor of what was right and wrong about Brian's entire creative life. his greatest musical experiment had been interrupted by forces that can only be categorized as anti-artistic, and since 1967, he had been in a seemingly irreversible spin taking him further and further away from his art and deeper and deeper into himself.

In November 1971, inspired by the "Surf's Up" album, I wrote my first article about music. In it, after printing a verse from "Surf's Up", I commented:

> "the beauty of this song only increases the sadness one experiences when you realize how much has been missed musically because of the many internal hassles The Beach Boys have had."

In the past ten years, hearing additional unreleased music form the SMILE era and Brian's other creative bursts (most notably-Fall, '76) has only fueled my anger at the seemingly inexplicable behavior of the group in regard to Brian.

SMILE is the major symbol of what was lost, and since 1971, nothing I have ever seen or heard has changed my point of view. Until November of 1987. But that's getting way ahead of the story. In 1977, in the first edition of my book, I devoted several chapters to the PET SOUNDS/SMILE era, and a few excerpts of my writing and the words of David Andrele, Brian's friend and manager during the SMILE period, should be helpful in piecing the puzzle together. On page 95, I theorized about what David Andrele called "the beginning of the moment":

> "It was a time when Brian ignored all the limits and the boundaries as an artist and was operating in another area of conciousness. For a brief time, he captured all of it in his music. Ultimately, whatever he saw scared him enough to retreat from all he had created. Brian may have simply gotten too close to the edge, and when he glanced over the side, his sense of self-survival was strong enough that he turned and ran. But for a tenative, tantalizing time, he did have it."

On that same page, David Andrele talked about the months of feverish creation, and that Brian had no sense of SMILE being a peak:

> "I think he really had a sense of it being a beginning. I don't think Brian ever had a sense of anything being the pinnacle. Which is what I loved about him."

I then asked David Andrele, "Was Brian afraid of putting something out that he couldn't top?":

> "No way! During that period, there was no way, and I was certainly trying to help him think that there was no end to it. Everything was just the beginning."

For a while, Brian had many ideas for albums he wanted to make for the newly-formed Brother Records, but by the fall of 1966, Brian's feverish creativity centered around SMILE. I wrote:

> "Although SMILE was just one part of the cascading creativity, it is the part of the period that received the most attention, showed the most promise, and caused the most heartbreak when it disintegrated. Many of the songs that were part of SMILE have surfaced, some in edited, bastardized form. What are we missing by not having a completed and released SMILE? According to David Andrele, "We're missing what I felt was going to be the revolutionary step in pop music. Instead of getting that, you're getting pieces, you're getting hints of what it could have been...it's as if a classical composer (wrote) a four movement symphony, and he has all the music written out somewhere. But instead of the composer putting it into the logical order in which he views a symphony, somebody else (in this case The Beach Boys) is coming in and grabbing certain pieces and putting them in some kind of chaotic order. That's why I say that we will never know what SMILE was supposed to have been, because Brian had composed the music but he was still in the process of putting it together...had SMILE been concluded and put out, I think it would have been a major influence in pop music."

On page 96, following Andrele's commentary, I summarized the story of SMILE:

> "SMILE, never completed, never released, has become the most enigmatic project in Rock history. What it was, what it could have been is left to legend and speculation. What it did become was an everlasting musical albatross for Brian Wilson as well as for The Beach Boys' career. In SMILE, Brian was creating his own American gospel from a Southern California point of view. When his dream was shattered, so was his artistic raison d'être, and he embarked on a retreat into a battle with his own personal demons that has lasted to this day."

What followed was over twenty pages of impressionistic reminises rom the SMILE era, primarily from David Andrele's perspective, ten years after the fact. What impressed me so greatly was that his passion for SMILE hadn't abated one iota in the intervening decade; in fact, SMILE had come to represent something even more significant to him. To him, the loss of SMILE was:

> "just a crime...a real tradgedy...it was bastardized by the guys (The Beach Boys). That should not have been Beach Boys music...it was just such a personal vision of Brian's that I don't think anyone should have been allowed to mess with it...it was all created by him... I think it's a giant hole that will never be covered in Brian's musicality."

After my book was published, I had the good fortune to hear nearly an hour of unreleased music from the SMILE era. That musical evidence was additional fodder for those of us who believed that SMILE would have been the greatest album in pop music history. Certainly, we argued endlessly, an LP that had songs such as "Good Vibrations", "Heroes and Villians", "Surf's Up", "Cabinessence", "Wonderful", "Our Prayer", "Wind Chimes","Vegetables" and all the rest, even in their incomplete state, was better than anything else, and we all made private compilations of those songs as a sad substitute for SMILE.

In the early '70's, there had been numerous promises that SMILE was forthcoming, but by the end of the decade, it was clear that there would be no record. By the end of the '70's, Brian's creative lethargy was so depressing a subject, that I no longer wanted to discuss SMILE. But it takes very little to raise the hopes of a Brian Wilson fan, and in 1981, when the TEN YEARS OF HARMONY album was being assembled for CBS, there was a plan to include several SMILE-era tracks, including the incredible "Can't Wait Too Long", on the two record set. Obviously, that didn't happen, and the group and record company pursued a safer and less exiting path on that otherwise satisfying collection.

By the time I sat down to write the revised and updated edition of my book in 1984, The Beach Boys and Brian Wilson fans had been mis-"treated" to a never ending series of dissappointments, from 1976's disastrous "Brian is Back" hype to a bunch of half-assed records to serious public splits in the group itself, and finally, in December of '83, the tragic, premature death of Dennis Wilson. Sitting down in 1984 to update my original book, I felt as if I were grasping at straws, that all of my enduring faith in Brian's work was just smoke, that he would remain locked in his private prison, unwilling (and maybe even unable) to share his music with the world. Sure, there had been plenty of musical hints and lots of teasing---the music on "Mt. Vernon and Fairway", unreleased songs like "It's Over Now" and "Still I Dream of It", more unreleased ballads from the '80's like "In the Nighttime", "Black Widow", "There's So Many" and "Oh Lord"---all evidence that his melodic talents were intact. But would Brian...could Brian...ever gather his energies to make a great album?

With each new release from the group, the possiblity of a great new Beach Boys or Brian Wilson record became more remote, and the spectre of SMILE cast even a greater shadow. If, as it seemed, Brian's creative days were behind him, then the loss of SMILE loomed even larger and more significant in the legend. However, in 1984, when I sat down to reexamine my feelings about SMILE, I was quite fed up with all the SMILE talk...and I realized that if I, as only an interested, albeit passionate, observer, was tired of the subject, then maybe it was way past time to give Brian and the group the same privelege. I wrote:

"The time may have come to stop crying over the tragic spilled milk of SMILE. Maybe even a greater tradgedy has been the nearly twenty years in which Brian has done comparativley little work, let alone seriously collabarated with anybody approaching (Van Dyke) Parks' skill and support...nearly twenty-five years after founding the greatest American band, Brian Wilson still has little artistic freedom."

Clearly, by 1984, I had become bored with the SMILE arguments. I was tired of the "what could have beens". Despite the indescribable beauty of such unreleased tapes as Brian's original demo of "Wonderful", the completion of SMILE was no longer a preoccupation of my Brian Wilson idolatry. "Where", I wanted to know, "was new music that could exite us as the prospect of SMILE once had?" And there, finally, is how we arrive in 1988, and why SMILE discussions have never ended. With Brian, there was rarely anything new to talk about, and most of the time, there wasn't even the possibility of something new. So all we could focus on was a long-ago failure that had been compounded by years of virtual nothingness. If the lost promise of SMILE and the artistic demise of Brian were inextricably linked, we believed that only the completion of SMILE would free Brian of the past and allow him to move into his long-delayed creative future. WE were wrong.

It was understandable. What none of us wanted to face was the possibility that there was no artistic future. What none of us could or would accept was that Brian had lost it. We grasped at every scrap of evidence, and taking a leap of faith, we all believed that one day, Brian would "do it again". The good news is that not only is Brian back in the studio, but our faith is about to be rewarded with a new record. For years, because Brian wasn't doing it again, all we could talk about was the "might have been" of SMILE. No more.

Because I tell you, without trying to create a new wave of hype, that Brian is right now putting the finishing touches on an album, a record on which he has worked harder than any record since SMILE died, maybe harder than any record in his entire career. In essence, twenty years after the fact, Brian is making the follow-up LP to PET SOUNDS and SMILE....and while SMILE never made it out to the public, it seems likely that Brian's newest project should be in our hands by the summer of '88. What kind of music can we expect? Well, there are some tracks that sound like modern day PET SOUNDS and SMILE, others that are very clearly the "new" Brian Wilson. Six months ago, the preceding sentence would have seemed like a fantasy. Today, it is very much a reality, as is the possibility that within a year, Capitol will release a CD of the SMILE sessions, with over an hour of incredible outtakes from 1966 & 1967.

As wonderful as it would be to have that SMILE CD, "Rio Grande" on Brian's new album proves that SMILE is very clearly no longer, if it ever was, a roadblock to Brian's creative return. To Brian, the SMILE tapes are that old stuff that he never finished. We, the fans, are much more obsessed by it than Brian is. He's concerned with making great new music, the best news we could ever have.

Of course, the proposed SMILE CD will become a nice addition to the collection, but ironically it may turn out to only be a footnote to Brian's career because it seems certain that Brian is about to unveil an impressive creative re-birth. For years, because we all feared that Brian would never make music that approached the importance of what he was doing during the SMILE era, we all wanted Brian to finish SMILE, because that would mean he was again working at peak level. But like the offering of a musical Rip Van "Wilson", Brian's new album should make all the old SMILE arguments irrelevant. That's not to say that his solo album is better than SMILE, because it isn't. It's not better than PET SOUNDS either.

The new album is not, I repeat, is not SMILE, or PET SOUNDS or ALL SUMMER LONG or TODAY or (fill in your personal favorite). But it is a record that can stand alongside any of his best work, and that is "hype" enough. Brian Wilson has made a record full of wonderful music and great great melodies and full vocals, and I can barely contain my exitement. I am so happy for Brian, and almost as happy for the world. Regardless of where this new record ultimately fits in on the list of Brian's best records, I'll say right now that it's his most important, because it marks the return to action of an adult Brian Wilson making personal, meaningful music that is straight from his heart, and that's all we ever wanted. So I'll predict that most of our dissapointments regarding the SMILE album will vanish when we hear the new album and realize that Brian is capable of not only someday equalling his work of the past, but, he might surpass himself...a nice possibility to think about until we finally have the record in our hands, and each of us can hear for himself what Brian hath wrought.

More than anything, we owe it to Brian to put the talk of SMILE into the past; as an artist who is making vital, new, revolutionary music, he deserves attention for what he's doing now, not what he did almost two decades ago. Let's judge the new album on the merits. We'll ask the question "is it up to his best work? Was it worth the wait?" From what I've heard, I say it is, and taking the risk of hyping you into another nightmarish "Brian is Back" era, I will only say that I am confident that this record will disappoint nobody and thrill everybody who loves Brian... and everybody who loves great music.

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PALE AND PRECIOUS The Dukes of Stratosphear ...from the LP/PSONIC PSUNSPOTS (Virgin/Geffen)

After hearing a stunning emulation of Mid-60's Hollies called "Vanishing Girl", I waited anxiously for the second album release by THE DUKES OF STRATOSPHEAR. For those who are unfamiliar with the Dukes, the name is a psuedonym for their more contemperary title, XTC. This group of very talented and highly-efficient musicians thought it'd be fun and amusing to go into the studio and record a few simulations of their favorite 60's bands (as a parody of todays neo-psychedelic 60's revival), but let me tell you, for a bunch of new-wave casualties goofing off in the studio, they sure as hell blow away many of the current rip-off artists in every detail. The album "Psonic Psunspots" was released in mid-1987. The tracks, ranging from Byrds to Pink Floyd, was, for awhile only as good as their first LP until the last track on side 2. It started out with that home-grown dry church organ that sounded oh-so familiar as it sustained beneath a high plains "boing-boing" drift. As soon as the lead vocal set in, it hit me! (did it feel like a kiss?-ed) those sweet humorous inflections could only identify the vocal warmth unique to a Wilson brother (or someone trying real hard to sound like one). the organ was similar to...um, yes "Wind Chimes", and the "boing-boing", of course, "Cabinessence"! (Gee...and I thought they were trying to be like Susan Swivel Hips-ed) They gotta be kidding, this was fantastic!...it was a tribute to the SMILE era. Andy Partridge's lead fluctuates between Brian and Carl. The lyrics, harmless in their lightness. Then it changes slightly, joyful background "sing song"enters, reminding me of the out-take versions of "Wonderful" , only as fresh as a breeze, as something fully realized on the "Friends" album... or could it be "Sunflower"? The descending lead vocal melody is executed in such detailed style that it must be compared to Brian's sunny down snuff "I've been in this town so long, that back in the city..." ...and then the canyon opens up "Wa-ooh fade away, Wah Wa-ooh fade away", sounds uncannily like a Mike Love bass vocal lost in a monosyllabic wash, the pounding rhythm like the churn of an antique wash clothes ringer...could these guys have been inspired by "Do You Dig Worms"? You can bet they were! After an encore of the verse and "fade away" sections the song shifts again, this time into high gear. My ears were flooded with the most exact replica of THE California sound...You know, that pop-swing "California Girls", "Wouldn't It Be Nice" grandiose BEACH BOY sound! Absolutely Amazing...but wait a minute, this isn't the SMILE-era, or is it? Out of nowhere, my goodness, a theremin wiggles its way into the arrangement. elements of SMILE and "Smiley Smile", purity of "Friends"and "Sunflower", sonic qualities of "Summer Days (and Summer Nights!!!)" and "Pet Sounds"...seem like it could be a grand salute to the whole shebang with SMILE at the focal center...and just in case, the circular ending fade with its playful counterpart has "Wind Chimes-fade out" written all over it...and don't forget to sing along..."the smell of the pine cones and the sea in her hair..."

DARIAN SAHANAJA

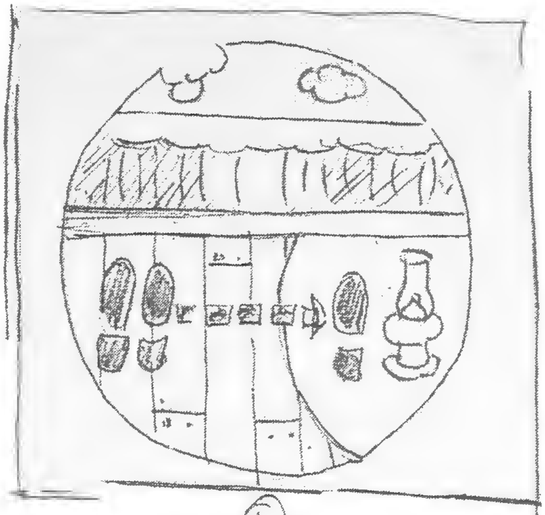
RIO GRANDE Brian Wilson ...from the LP/BRIAN WILSON (Reprise)

If Dennis Wilson were alive today, he would say "ha ha ha, ha ha" ...yes, Dennis, Brian can now really "do whatever he wants", as you stated in the 1976 "It's O.K." television special. He finally "did...what he had to do..." and put together a solo album to follow up his first one in 1966, PET SOUNDS (which featured some vocal parts by the Beach Boys, by the way)... It's been 22 years, and alot of dusty roads, but thank goodness, we can finally enjoy the MASTER creating his magic music again...YAHOO!!! Needless to say, there are many things on this new LP which are cause for rejoice (Quickly; "Meet Me In My Dreams Tonight" crosses the Chiffons "Sweet Talkin' Guy" with "Wouldn't It Be Nice" and a power that one could only call BRIAN WILSON RIGHT NOW! "One For The Boys" gives me a long-forgotten chill, and it was the exact chill I felt in 1963 upon hearing the opening harmonies of "Surfer Girl" for the first time...it had really been a long time, how could anyone incite that particular emotion again? This was no imitation, this is Brian Wilson making music as only he can...but wait...this is the SMILE issue, so let's get to the matters at hand. Warner Bros. has succeeded in having Brian write suites again, and for Brian, it comes easy. When the ideas for the new suite were being tossed around, it could of gone two ways, a Hawaiian theme or a Western theme. What eventuated was a better course for a first stab, now we have "Rio Grande", a suite which starts at the beginning of a river, from an ice trickle in the mountains, to a stream. The stream becomes a river, a "great big river". The intro has a playful, child-like rocking horse rythym, with what sounds like a little kid touting his toy gun up and down, pretending to be the Lone Ranger, Tom Mix, or Hopalong Cassidy, take your pick (who did you watch, Brian?) He's havin' a blast, yelpin' "wooo-hooo", while the singer evokes his brain pattern..."Ride 'em, ride 'em cowboy, com-a-ty-yi-yipee-yi-yay"...as this section comes to a close, the steam engine whistle blows, slowly chuckin' into the main body of the song, a slow chuckin' rhythm with a powerful Brian Wilson vocal of the ages..."Rio Grande, Rio Grande, I'd swim you but I can't", calling out as if to ressurect all the legends of the old west at once. Then we hear a refrain "Cherokee trail (trail), Cherokee trail (trail!), I'm riding you all alone, Cherokee trail, I can't find my way back home". The word "home" is sung in such a longing, western twang...the theory being that, if you are long gone and lost in the wilderness, in the woods, you can follow the river, and eventually, the river will lead you back to civilization...and then...what could be one of the greatest movements in Brian's recorded catalog...the momentum picks up with a strength that is hinted at in the fade of "Marcella" (yes, from "Carl and the Passions:So Tough")...Brian sings "Oh the great big river, rolls on and on, Oh the great big river, makes my heart beat strong", and this builds up to what we usually can expect from a classic Brian Wilson counterpoint fade, but this is not your typical arrangement...this has more...dig,not only are the voices layin' on heavy counterpoint, but the sound effects and instruments are very much included in the interplay. Those early fades are usually on fast songs, and as any passion musician can tell you, from a slower tempo comes greater possibilities in structure...and here we get not only that, but it goes on longer, it does not fade, as a matter of fact, you are only into the first quarter of the song! As this climaxes (Rolling, Rolling on...), it breaks into the sound of wind stirring, and one of the smoothest and most soothing harmony transitions you will ever hear. While all this is going on, you are simultaneously entertained by some cowboys humming a bluegrass standard rendition of "Rio Grande"...(this song has become a classic within itself!)...there's some horses, a campfire, but not far away, there are Indians. The cowboy instruments are standup bass, guitar, mandolin and banjo, and this is countered by the Indian's tom toms, which are getting louder and louder as the Indians chant into a raindance, then, a cloudburst! ...as the rain settles, a beautifully picked flamenco guitar is countered with a plucked harp rythym into the piano riff of the ballad section. Brian sings the lyrics..."The river's deep and the river's so wide, she's waiting for me on the other side, yeh yeh yeh...I want the river to take me home, can't ride the river no more all alone, yeh yeh yeh..." The Four Freshmen meet the Everly Brothers in this heart-wrenching ballad. He's homesick, and he misses his girl...which leads to familiar smells, Night Blooming Jasmine, reminding him of home. This section (written in part during the SMILE era, as was "Johnny Carson") evokes a very spooky feeling. The lyrics are countered with a dramatic 2-chord guitar "answer" line. The Bridge is a dream sequence, a spooky "interlude" with a surreal feel...he wishes he was home in his own bed. Bass, guitar, glockenspeil and acoustic guitar bring you the feel of a dream, which breaks off into a very strange instrumental mood...eerie improv...followed by a buildup of instruments, some canyon echoes, and the "Great Big River" chorus, once again with spellbinding, cascading harmonic and instrumental counterpoint. A final, climactic "Rolling, Rolling, ON!!!" and a thick heavy drum sound slams this opus (and the album) to a fitting, full-tilt CLOSE! (echo echo echo echo)...

This song has to do with survival, one man out in the wilderness, against the elements, the old west, and the great outdoors. Big man against little man, cowboy against Indian,white man against red man, all men against the elements, and how scary it must have been to travel through unknown territory in the old west. Although there continues to be an assortment of heroes and villians surrounding Brian Wilson in 1988, this record is proof that all Brian really needs is some hip MUSICIANS as collaborators and with support from his label (chief), he is equipped to deliver, to the world, music that will stand among the greatest of all time. no matter what year this is, what's in style, or what anyone can expect!

DOMENIC PRIORE

These ruff drawings were used as preliminary graphic ideas inspired by the Smile lyrics. They helped in forming a direction for the creation of the finished work in the booklet.



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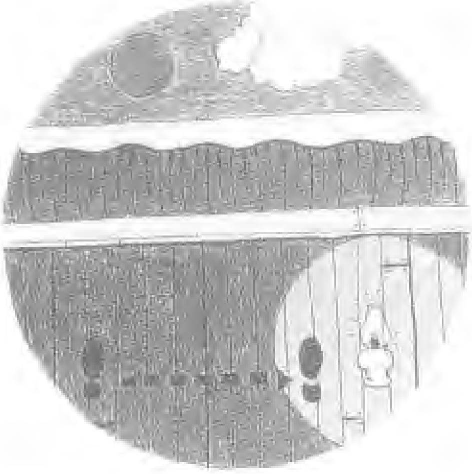
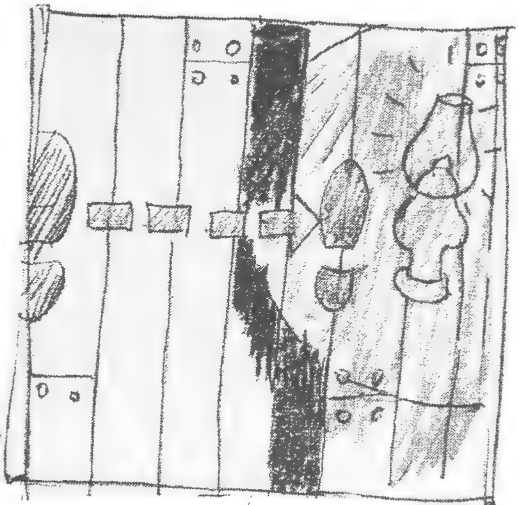


Finished piece for Surf's Up



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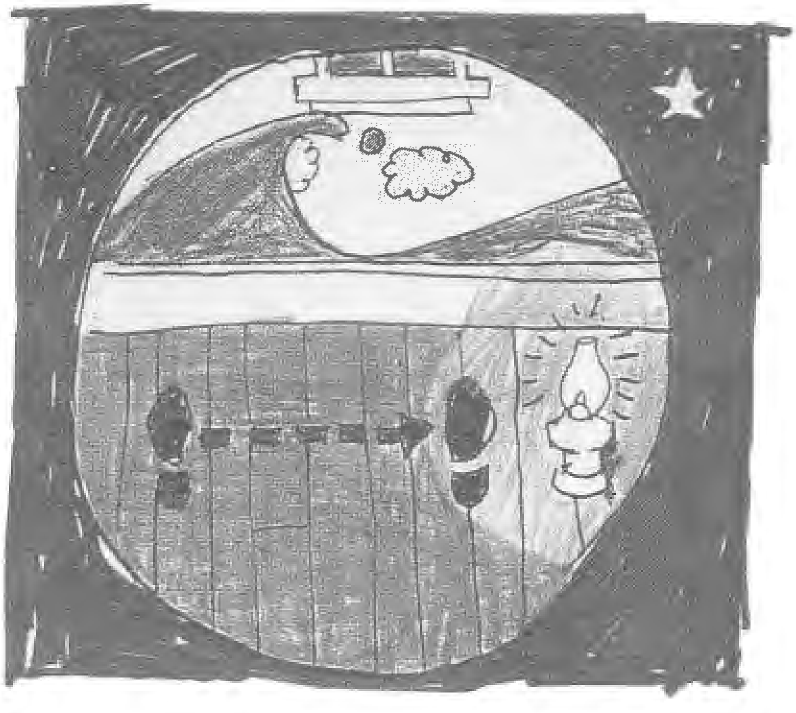
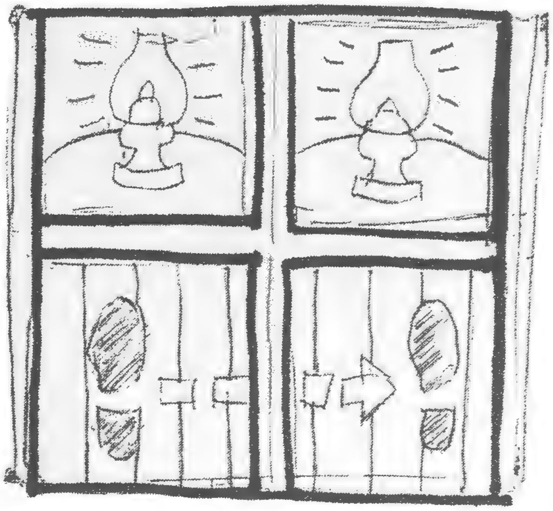


Surf's up inside



See pages 268, and 269 for more drawings.

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THE LAST BEACH MOVIE

BRIAN WILSON 1942-

"PET SOUNDS" was about to be released when Derek Taylor was taken on The Beach Boys' pay-roll. 750 dollars for dealing with the group's publicity.

Strategically, it was the perfect move — instigated, naturally enough, by Brian who saw Taylor as a vital factor in establishing credibility for The Beach Boys' image and his own new music.

Derek Taylor was at that time the single most prestigious L.A. figure with whom to have one's name allied in matters of business. Witty, very hip and a definite character to boot, he was also a Liverpudlian then resident in a city totally besotted with folk of said nationality — plus, even more decisive, he knew The Beatles and had actually worked with and for Brian Epstein. There could be no grander recommendation.

Taylor's first gig, once he'd moved to L.A., had been to handle publicity for a duo known as Bruce & Terry. 'Terry' was Terry Melcher, son of Doris Day and leading whiz-kid record producer for Paul Revere And The Raiders and — more important — The Byrds.

'Bruce' was Bruce Johnston, the aforementioned on-the-road Beach Boys replacement for Brian Wilson; it was Johnston who'd set up the first meeting between Taylor and Brian. The result: love at first sight.

Once enlisted into the ranks, Taylor worked fast. The candy-striped shirts that had for so long symbolised The Beach Boys were conveniently 'lost', whilst marriages — all theguys had been hitched for some time now unbeknown to their fans — were immediately made public knowledge.

Then there was the grand initiation ceremony afforded the release of "Pet Sounds".

Taylor convened a reception in a suite at the London Hilton where England's most prestigious pop writers were given a preview of the album. Kim Fowley was unofficial master-of-ceremonies at the unveiling. Marianne Faithfull hovered fetchingly, while guests of honour Paul McCartney and John Lennon sat, their ears poised against the speakers, listening intently to a music that represented probably the most formidable threat to their own aesthetic dictatorship of rock in the year 1966.

According to Fowley, after the record had finished Lennon and McCartney left the suite, returning immediately to the latter's home where, under the heady influence of Brian Wilson's 'new music' they supposedly went on to compose "Here There And Everywhere" that same evening.

As with most of King Fowley's tall tales, that last tid-bit is afforded a dubious authenticity, but nonetheless it remains a fact that The Beatles were among the very first to publicly acknowledge Brian Wilson's "Pet Sounds" as some kind of masterpiece.

And moreover, the knowledge that George Harrison, for example, had spent several hours phoning up acquaintances in order to rave over the album's merits or that Andrew Loog Oldham had, upon being handed a test-pressing, pontificated that the work be labelled the "Scheherazade of pop": precisely the kind of grandiose acceptance Brian Wilson was after.

Derek Taylor dutifully concurs with this view:

"But this time Brian had become very, very competitive, so much so that it was no longer that healthy sort of competitive spirit thing. It was a mad possessive battle against The Stones and particularly The Beatles.

"An absurdly maniacal 'who's the fairest in the land' campaign, really. And I was in the middle of all this because . . . well firstly, he liked me because I was English and different. My life-style certainly seemed to appeal to him greatly.

"But also there was the thing about my other connections. He'd constantly be testing the strength of my devotion to his cause.

"For example he'd play me a new song and immediately start this thoroughly insistent psychological arm-twisting tactic, making statements like 'Better than the Stones, yeah?'

"Then he'd put on . . . oh 'Paperback Writer', say, and keep saying in this deliberately cute precociously taxing way — actually he'd sound just like Tony Hancock when he indulged in these sessions — 'Is that any good? I ask you. Is that really *any good?*' And I'd have to say very deliberately, Yes, Brian, *it is very good.* He was never satisfied though. Never.

"It's strange, too, because the fact that 'Pet Sounds' hadn't sold at all well didn't affect him in the least. I doubt in fact, whether it even registered with him. He was only interested in these 'Who Is The Best?' heats.

"The Beatles . . . now, The Beatles were hot enough not to be over-concerned about anybody else, but they did think The Beach Boys were good . . . in fact, they'd arrived at that conclusion long before I had.

"Brian . . . of course, at that time Brian was very hot. He was always talking about a new plateau . . . all the time: 'The next record will create a new plateau for The Beach Boys in terms of creativity and acceptance.'

"Always these grand statements.

"He was constantly making changes with his collaborators too. Tony Asher had left the picture by that time and Van Dyke (Parks), who was also as hot as hell right then, was brought in to deal with the lyrics.

"Brian was taking acid, smoking a hell of a lot of grass and generally enjoying a new-found freedom that he would ultimately cut himself off from during one of those totally illogical frenzied brainstorms of his that would inevitably wreak havoc over everything.

"In terms of an 'era', this was all pretty much pre-acid, mind. I seem to recall only Brian and Dennis were turning on at this time. The rest certainly weren't. And even then, with Brian . . . it's weird actually, because Brian would only do it in fits and starts as if it had just been invented.

"He was definitely a man of whims. Fanatical . . . illogical whims at that! Religions were one thing. He'd been into Subud one minute, then onto something else without bothering to really absorb it at all.

"And also there were his food fads. Oh God, yes, his food fads! (Laughs). I did most of my business down at the Gaiety Delicatessen, a restaurant in Hollywood . . . basically because I was something of a heavy drinker at that time.

"Brian seemed rather fascinated by this semi-alcoholic existence because it had never seemed a really strong Californian trait to drink a lot. Anyway, he'd be sitting with me in this restaurant going on and on about this supposed strict vegetarian diet of his, preaching vegetarianism at me while at the very same moment he'd be whacking down some massive hamburger.

"It was such ridiculous hypocrisy and I'd turn on him and say 'Look, do you realise what you're doing.' Here you are preaching on about dieting and stuff and you're stuffing back this massive hamburger'. And he'd just fix me with this cunning look of his, signifying that the joke was really on me.

"Also . . . God (laughs). Brian was telling everyone that the next album would be recorded in a gymnasium and that he wanted me to coordinate the transformation of his recording studio into a gym.

"It was, again, all so bloody absurd because the man couldn't even pick a bar-bell up! He was driving us all crackers by that time because. . .

"Well, personally I was frightened of him. He made me nervous and uncomfortable.

"God, he was so temporary, it was awful — and I'd dread the phone-call at 4 a.m. demanding that I come over because I knew he needed me. We had a terrible falling out that lasted about three weeks.

"I couldn't stand the fact that Brian didn't want me to like any artist but himself. I could never stand bands competing over me. It was never a problem with The Byrds, mind. But Brian. . .

"He was like another Brian, come to think of it . . . Epstein, another man of whims, surges, arrogance, manic depressions and long periods of silence. Always demanding *too* much.

"THE OTHER Beach Boys? Oh, it was always something of a pleasure touring with them because they were professional you know . . . good company. They were very concerned about Brian too.

"All the time they'd be asking 'How is Brian? What does he think?' and so on. I never really heard a single disparaging word in all that time. Maybe a few jokes about his eccentricities, but always basically affectionate.

"Mike Love by then was tough as hell and was taking care of things. A worldly fellow, Mike. Marriages and all that. There was no God in his life, then, I can tell you!

"Then Al Jardine was . . . amusing. He possessed a very dry sense of humour did Al.

Look! Listen! VIBRATE! SMILE!
SMILE THE BEACH BOYS

Bruce (Johnston) was very business-like. very diplomatic.

"Dennis was . . . oh I could never make up my mind whether Dennis was actually *childish* or *child-like*. Maybe more of the former. He was pretty wild certainly. Irresponsible too. Though I didn't find him to be much of a problem.

"Carl was so sweet and young I found him difficult to relate to really. I just felt too damn worldly next to Carl's innocence. I was frightened I might taint him in some respect (laughs).

"I didn't really have too much contact with Murray which was probably just as well. I remember one half-hour when he rushed into my office. The first thing he said was 'Am I coming on too strong—' So I immediately said 'Yes'.

"He wanted photographs, so I gave him some new shots with the boys' hair protruding over the ears and touching the collar and he tossed them away: 'Never mind that, I want them looking like Americans. It's for a six-foot . . . no, make that an eighteen-foot stain-glass window. Just imagine this — the boys *looking like Americans* yeah, and 'Sea-of-Tunes' (the name of the publishing company) enscribed underneath'.

"He just kept throwing these photographs around then suddenly leapt up and ran out of the office. He never really intimidated me. Though I wouldn't have liked to have been one of his sons.

"Brian had hated him from time to time. And. of course. Murray hated the new music. which didn't help matters.

"I also recall having — oh God I still can't believe this one — a conversation with Brian and Dennis about the Beach Boys never having written surf music or songs about cars; that the Beach Boys had never been involved *in any way* with the surf and drag fads.

"I was told this one afternoon and I kept saying 'Listen, how can . . . I mean, how dare you give me this nonsense about you never having been involved in all this? I have the proof right here.'

"But no. they would not concede. I just felt it sad that they should be so determined to disown their past. The Beatles went through that — at about the same time. as it happens.

"That all American tag that Murray was still attempting to yoke them onto it had done them a lot of damage. Brian. in particular. suffered. I mean. for starters. it was really nothing new to Hollywood that people were strange. lived vampire-like existences. had bizarre whims

"It was just that Brian Wilson was not supposed to be strange.

"The 'Brian Wilson is a Genius' thing? Yes. I started that off. It was my line: 'Brian Wilson is a genius. I think'. I seem to recall it all came about because Brian told me that he thought he was better than most other people believed him to be.

"So I put this idea to myself and went around town proposing the contention to people like Van Dyke and Danny Hutton and they all said 'Oh yes. definitely. Brian Wilson is a genius'.

"Then I thought. Well if that's so. why doesn't anyone outside think so? Then I started putting it around. making almost a campaign out of it.

"And I still believe it. Absolutely. Brian Wilson is a genius. It was something that I felt should be established.

"Mind you. he *was* making some amazing music at that time. I mean. even when I couldn't face him. when I couldn't handle his mad competitiveness or his temporary whims . . . he could manipulate people. could Brian. He was very cunning. very clever. even though there was a naivety there . . . this terribly shy young man whom you could tell the most mundane things to and he'd express just sheer amazement . . .

"But despite his strangeness. how could you deny him when he was creating something like — well, like this . ."

And as he speaks. Derek Taylor moves to a corner of his Soho office where. bending slightly. he lifts up a large thick white cardboard placard on which are written the following verses:

A diamond necklace played the pawn
Hand in hand some drummed along
To a handsome man and baton
A blind class aristocracy
Back through the opera glass you see
The pit and the pendulum drawn
Columnated ruins domino

Canvas the town and brush the backdrop
Are you sleeping?

Hung velvet overtaken me
Dim chandelier awaken me
To a song dissolved in the dawn
The music hall a costly bow
The music all is lost for now
To a muted trumpeter's swan
Columnated ruins domino

Dove nested towers the hour was
Strike the street quicksilver moon
Carriage across the fog
Two-step to lamp lights cellar tune
The laughs come hard in Auld Lang Syne

The glass was raised the fired rose
The fullness of the wine, the dim last toasting
While at port adieu or die
A choke of grief heart hardened I
Beyond belief a broken man too tough to cry

Surf's up
Aboard a tidal wave
Come about hard and jo[illegible]
The Young and often spring you gave
I heard the word
Wonderful thing
A children's s[illegible]g
The child is [illegible]her of the man
("Surf's Up" — Brian Wilson/Van Dyke Parks, C. Brother Publishing Co. 1971).

VAN DYKE PARKS: **Brian's latest lyricist was a *frail, aesthetic* figure of a man living in L.A., a city that had never heard of either word.**

Originally from Mississipi. his family had moved to Hollywood when he was some thirteen years of age and the adolescent Parks had spent several years working as a child actor playing in movies opposite the likes of Bette Davis.

From there he had gone on to study classical piano and composition at the Carnegie Institute of Technology and having graduated, signed up with M.G.M. ostensibly in the hope of being able to compose sound track music for Walt Disney films.

Instead, he'd ended up producing for mid-sixties groups like the Mojo Men and Harper's Bizarre.

During this tenure he'd fallen in with other M.G.M. hopefuls Danny Hutton and David Anderle (Anderle actually became both Park's and Hutton's manager for a time) and was eventually o be introduced to Brian via the mephistophilian Lauren Schwartz. Interestingly enough. Parks had already collaborated on songs with Wilson's previous lyricist Tony Asher.

As is usual with most Van Dyke Parks rhe oric. the following recital tells one far more about he enigmatic Parks' dubious state of sanity than about the subject at hand!

"I vividly remember the Beach Boys appearing rom out the West — basically because I recall my first reservations about their surfing abilities. I was a surfer, see — my brothers were both West Coast champions. I mean I *had* to surf.

"Anyway The Beach Boys were known to my et to be 'flat landers' but then again. having by his time become fairly saturated with 'beach-life,' was suddenly impressed by their music for the irst time.

"See. I hadn't been allowed to listen to popular music in the 50's and I'd missed all this 'grease' hat people talk about which I don't find at all oulful. It's like a warm cup of lard with hair in it! They can have it.

"I was spared the whole Eisenhower era. so the 0's *were* The Beach Boys for me and. at the point that I picked up on Brian, this certain thing happened to me when I engaged in a real 20th century experience.

"I mean, even The Beatles learnt a great deal rom Brian Wilson's 'webbed' hand which at the ime was looked at as clumsy and non-pianistic — but it was . . . metronomic. The guy's an anchor — so I mean anything Brian gets into has got his foundation and many people learnt from the way he played piano.

"A lot more came from that. as much as came rom Tin Pan Alley. It wasn't so much a matter of notes as what was suggested by the very sound of the piano.

"And I met Brian at this time . . . actually I met him during 'Pet Sounds' when the inclusion of the cello — which I recall was my idea — was important to the development of that sound on the ecord. Brian generously did everything he could o help me along — so I became, as it were, an exercising lyricist. I just started writing the words for him."

Regarding the exact nature of his lyrics, Parks expresses dismay at the apparent incompatibilities often inherent in their mating with Brian's music.

"I thought. see . . . that one of the failures of he 'Smile' period — our working together — was the fact that the words were maybe too important or something. Or were given unnecessary importance.

"And actually . . . the words *were* important to me. Rather than trying to make waves. I was really more interested in working with and for The Beach Boys and making the words innocuous.

"I was unsuccessful."

THE WHOLE NATURE OF THE Wilson Parks compositional pairing remains. to this day. exceptionally bizarre on ust about every level imaginable.

To begin with, Van Dyke Parks' whole mode of expression seemed so diametrically opposed to Brian's. the former being so madly obsessed with grandiose eclectric rococo imagery — often as densely obtuse as it was fearsomely pretentious. The lyrics to "Surf's Up", for example, were a onscious attempt on Park's part to transplant he wildly elusive approach to baroque imagery hat director Robbe-Grillet had achieved in visual erms for his film "L'Annee Derniere a Marienbad".

Brian though . . . well, Brian loved Van Dyke's lyrics. For a while anyway.

They were full of big words that no other rock lyricist had ever used before — [illegible]eric and very, very sophisticated. to his way of thinking.

"It's a man at a concert," Brian said. "All around him there's the audience, playing their roles, dressed up in fancy clothes, looking through opera glasses, but so far away from the drama. from life. *'Back through the opera glass you see the pit and the pendulum drawn'*.

"The music begins to take over. *'Columnated ruins domino'*. Empires. ideas, lives, institutions — everything has to fall, tumbling like dominoes.

"He begins to awaken to the music; sees the pretentiousness of everything. *'The music hall a costly bow'*. Then even the music is gone, turned into a trumpeter swan, into what the music really is.

"*'Canvas the town and brush the back-drop.'* He's off in his vision. on a trip. Reality is gone; he's creating it like a dream. *'Dove-nested towers'*. Europe a long time ago. *'The laughs came hard in Auld Lang Syne'*. The poor people in the cellar taverns, trying to make themselves happy by singing.

"Then there's the parties. the drinking, trying to forget the wars. the battles at sea. *'While at port adieu or die'*. Ships in the harbour, battling it out. A kind of Roman Empire thing.

" '*A stroke of grief*'. At his own sorrow and the emptiness of his life, because he can't even cry for the suffering in the world, for his own suffering.

"And then, hope. *'Surf's Up! Come about hard and join the once and often spring you gave'*. Go back to the kids. to the beach, to childhood.

"I heard the word of God; wonderful thing, — the joy of enlightenment, of seeing God. And what is it? *'A children's song!'* And then there is the song itself; the song of children; the song of the universe rising and falling in wave after wave, the song of God. hiding the love from us, but always letting us find it again, like a mother singing to her children.

"So that's what I'm doing now, see. Spiritual music."

The record was over. Wilson went into the kitchen and squirted Reddi-Whip direct from the can into his mouth; made himself a chocolate Great Shake, and ate a couple of candy bars.

THE ABOVE PASSAGE is an extract from a piece entitled "Goodbye Surfing, Hello God!" written by one Jules Siegel ostensibly for America's *Saturday Evening Post* in 1967.

Siegel's was yet another discerning, sophisticated consciousness that had been won over by "Pet Sounds" — so much so that, goaded on by acquaintance David Anderle who himself had just recently been seduced into Wilson's all important entourage, he'd decided to check out the composer's progress over at the mansion in Beverley Hills.

And like Anderle, Siegel was to be drawn into Brian's inner sanctum of hip elegant L.A. intelligentsia, all of whom were there — whether they'd come initially to be entertained, enlightened, to give or to take — for a distinct purpose.

Brian Wilson, of course, played the centre-pin. the ever-giddy central force of gravitation around which the rest would activate themselves. The rest were, in fact, to take on all the aspects of a cast of characters set to play in a quasi-psychotic acid rehash of Terry Southerns' "The Magic Christian" with Brian the mad boy genius with a weight problem in the title role.

Now Brian Wilson was out to shut down The Beatles at their own game and Van Dyke Park's "Columnated ruins domino"-ing were much, much heavier than anything even John Lennon's scathing Liverpudlian wit could whip out. Van Dyke's livid parabolas of obtuse spirituality were Brian's very own secret weapon — the wild card up the sleeve in his bid for a possible aesthetic take-over of "pop."

Brian had already set this master-plan into more sleekly operative second-gear during the early fall of '66 with the release of "Good Vibrations" as The Beach Boys' single for that season.

"Good Vibrations" — the song itself — had originally been subject to a rather erratic history. A composition with that title had been written initially with Tony Asher and recorded, Asher believed, for inclusion on "Pet Sounds".

Wilson, in the meantime, had shelved the track, also nixing Asher's lyrics in the process.

After "Pet Sounds" was released, Wilson picked up on the idea of re-doing the number and brought in Mike Love this time to help with the lyrics. There followed apparently numerous, often highly diverse. treatments of the Love-Wilson song that were recorded, though never to the complete satisfaction of its composer.

(As a matter of interest Bernie Taupin, Elton John's lyricist, claims that one night over at the Wilson house Brian had played him literally twenty different finished takes of the track.)

David Anderle takes up the story:

"When I really got in with Brian, it was right around the time of the fourth attempt at 'Good Vibrations'. I heard it, and it knocked me out, and I said 'Uh, oh, there's something happening here that is unbelievable'? And the next time I came up, it was different again.

"And *then*, I came up one evening, and Brian said that he'd decided to totally scrap 'Good Vibrations'. He was just not going to put it out. The track was going to be sold to Warner Bros to be put out as an r'n'b record, sung by a coloured group.

"Originally, see, it had been a lot shorter . . . tighter rhythmically and melodically much simpler. It was much more of a commercial ditty, if that's possible.

"Anyway, I told Danny this and he said 'Well, let's see if I can't record the song myself and have Brian produce and finish the basic track'. So I called Brian back the next day and made him the proposition — which I don't personally think prompted him to decide to finish . . . though maybe. Well, anyway, he went ahead and finished it."

And "Good Vibrations", with its incredibly complex vocal arrangement and that innovative use of the theremin went on to become The Beach Boys' biggest-selling single ever, totally undermining — at least temporarily — the prophecies of such as Murray Wilson who'd seen "all this progressive stuff" as dealing out the veritable death-blow to "his boy's" popularity.

"Good Vibrations". then, was the Brian Wilson master-plan in second-gear.

Reports had it that third-gear ascendancy would be consequently achieved when the follow-up single — a Wilson Van-Dyke Parks collaboration "Heroes & Villains" of purportedly epic proportions — would be released. And then of course there was to be the final four-wheel drive coup, an actual album laden with Parks/Wilson gems that was "in the works" — by all accounts, a breathtaking master-piece that would leave all supposed competitors reeling in their tracks.

This album already had a title. At first it was supposed to be "Dumb Angel", but that was quickly changed. Finally it was decided: the next Beach Boys album would be entitled — simply — "Smile".

THERE HAVE ALREADY been weighty accounts — the Siegel piece pre-eminent among them — printed, fully documenting almost every aspect, every obsessive detail of "Smile's" creation through to the destruction at the hands of its very creator.

"Smile", to the uninitiated, is probably the single most enigmatic rock recording project ever undertaken. The reasons that underly this enigma are only too obvious, rooted as they are in the fact that the album, even though it had approached a stage of completion, was never released.

It's when you start actually grasping for solid explanations that you get hopelessly enmeshed in hearsay — all of which only invites one to explore more thoroughly the psyche of Brian Douglas Wilson at the time of the album's almost ritualized destruction.

"Oh well, that was because . . . the lyrics, Van Dyke Parks had written lyrics that were . . . it was all Van Dyke Parks and none of The Beach Boys. The lyrics were so poetic and symbolic, they were abstract, we couldn't . . ."

"Oh no, wait, it was . . . no, really . . . I remember, this is it, this is why it didn't come out. Because, I'd bought a lot of hashish. It was really a large purchase . . . I mean, perhaps two thousand dollars worth.

"We didn't realize, but the music was getting too influenced by it, the music had a really drugged feeling. I mean, we had to lay down on the floor with the microphones next to our mouths to do the vocals. We didn't have any energy. I mean, you come into a session and see the group laying on the floor of the studio doing the vocals . . . you know . . .

"You can't".

That was Brian Wilson himself explaining, some four years later, to *Rolling Stones'* Tom Nolan the reasons for "Smile's" non-appearance — and, apart from the passage concerning Park's creative incompatibility, it reads like a giant put-on, right?

Right.

FIRST, there are the facts. "Smile" *was* pretty much complete except for a few final vocal over-dubs and some last-minute tinkering on the part of its composer who seemed consistently obsessed with re-juxtaposing various musical sequences over and over again.

A cover had been conceived for the final product — a primitive child-like drawing of a "Smile Shop" that seemed to symbolise Brian's overall concept of the project. I.e., a literal definition of "the child is the father to the man" line in "Surf's Up", plus the final self-effacing touch to all that heavy 'sophistication' inherent in the music and Parks' lyrics.

The cover itself was not to be one of those gate-fold extravaganzas so much in vogue at the time; the rear sleeve design consisted of a simple black and white photograph of 'the guys' — minus Brian — framed in astrological symbols.

There was also a full track listing: Side One was to be commenced with a track entitled "Do You Like Worms?", while the final track of side two was another unreleased Wilson piece called "The Old Master-Painter".

Sandwiched between these cuts were: "Vegatables" (spelt "Vega-Tables"), "Surf's Up", "Wind Chimes", "Cabinessence" (again spelt "Cabin Essence"), "Who Ran the Iron Horse", "The Grand Coolie Dam", "The Elementals Suite", "Our Prayer", "Heroes and Villains", "Good Vibratons", "Bicycle Rider", "Wonderful" and "Child Is The Father To The Man".

Of these fifteen tracks, approximately nine have since seen the light of day on Beach Boys albums in one form or another and a few of these subsequently-released tracks are pretty much identical to the forms they were intended to take for the "Smile" project: "Vegetables" and "Surf's Up", for example — though, in the case of the latter, the "Child Is Father To The Man" segment was intended as a separate musical sequence altogether.

Other tracks, like the version of "Cabinessence" (originally subtitled "Home On The Range" and finally released some two and a half years later on the "20-20" album), usurped parts of other unreleased sections from the project — in this case, the main melody out of "Who Ran The Iron Horse" plus the refrain from "Grand Coolie Dam".

Similarly a part of the "Elementals Suite" (the Water theme) was later removed from its initial context and transfored into the elongated "Cool Cool Water" to be found on "Sunflower", The Beach Boys' 1971 contribution.

And then again, other tracks like "Wind Chimes" and "Wonderful" were subsequently twisted around and mauled into shapes purported to convey only dissipated, quirky semblances of their original brilliance.

It's a more-than-difficult task to piece together a cohesive view of what "Smile" would probably have sounded like in toto, particularly since the myth attached to the album from its conceptual outset has so consistently bloated a decent perspective out of all proportion.

Members of the Wilson entourage — figures like Anderle, Siegel, and Michael Vosse — make claims at times so lavish one can be forgiven, if only momentarily, for believing that Brian Wilson had, at that time orbited out to the furthermost reaches of the celestial stratosphere for the duration of this star-crossed project.

PART 2:

Smile . . .

by

NICK KENT

In his piece, Siegel refers constantly to music bound by "entire sequences of extra-ordinary power and beauty" that were ultimately to be "sacrifices to the same strange combination of superstitious fear and the God-like conviction of his (Wilson's) own power he displayed when he destroyed the Fire Music sequence of the 'Elementals Suite'."

Michael Vosse is more explicit about the actual form that "Smile" was taking in the mind of its creator — the principle motives behind the album:

"I would say . . . without a doubt, that 'Smile', had it been completed, would have been basically a Southern California non-country-oriented, gospel album — on a very sophisticated level. Because that's what Brian was doing — his own form of revival music.

"Also, Brian's other preoccupation was the need for humour . . . which is almost the key to his whole scene. He told me that he felt laughter as one of the highest forms of divinity and that when someone was laughing, their connection with the thing that was making them laugh made them more 'open' than they could be at just about any other time.

"You can find that in all art forms: the minute you inspire laughter you also make that person vulnerable, which means either you can shock them, make them laugh more, or, at that moment you can be totally honest with them. And Brian felt that it was time to do a humour album."

This was the other facet of "Smile" then — a facet that arguably explains the drastic transformation of "Smile" into "Smiley Smile", the album eventually released in "Smile's" place.

ON THE ONE HAND. Wilson ws about to expose his audience to the gargantuan heaviness of the Van Dyke Parks collaborations — "Columnated ruins domino" et al — and on the other, he wanted the project to weigh in with this new concept of his: "Smile" as the great cosmic humour album.

The paradox created by this sudden conceptual development was simply insurmountable. And then again there was Brian's healthfood fetish demanding to be eulogised on the album (as on the quirkily brilliant "Vegetables"), plus the whole "health" kick which set Wilson to dictating to Taylor, Vosse, and Anderle about building sauna baths and a gymnasium in the recording studio — not to mention Brian's fanatical devotion to scheduled vitamin-ingestion.

Following that, business meetings were to be held in the swimming pool — Brian's theory being, according to Vosse, that "if you take a bunch of businessmen and put them in a swimming pool with their heads bobbing out of the water, then they really get down to fundamentals. Because nobody can bullshit when they're in the water."

If they *did* Brian would 'dunk' them. And if it got boring, he would just start splashing about.

Ultimately, Wilson was, in his own inimitable bizarre way, striving towards purity of expression, to be defined even further by his environment. The final, and subsequently the most legendary, environmental innovation of all was the introduction of a sand box into the music room.

Vosse again:

"In what had been his dining room, Brian had a guy build a partition about four feet off the ground into a box shape. Then he put his grand piano in it and filled it with sand up to about two feet, so he could play piano with his shoes off in the sand.

"And then he got into having meetings in the sand-box because you could roll around and cover yourself up to *here*.

"He would bring these things up at meetings at the office. He would come in and everybody would sit around a table — and have lists . . . Brian was always making lists.

"And they were just classic . . . like, you'd look and see — 'Monday March 23rd. — Vitamins/Studio Time at Western/Sand-box'. 'Ah the sand-box. We have to start meeting more in the sand-box'.

"He meant it. And silly as all this was, once you took your shoes off and got in the sand-box — you knew he was right."

So much was going down. Wilson, for example, had also discovered that Capitol were trying to stymie the band with an out-dated clause known as the 'breakages' ammendment. According to Derek Taylor:

"Ah yes, this was all concurrent with Brian's spectacular eccentricities, wasn't it? He decided that Capitol were ripping him off and instigated a whole campaign against them. He'd employ people just to audit Capitol, sue Capitol . . . hate Capitol.

"The 'breakages' area dated back to 78 r.p.m. records . . . it was simply a redundant clause that Capitol were using to extort more money from the band. Brian actually employed a young lawyer guy — Grillo, Nick Grillo — as the overseer to this campaign and was spurring him on every-which-way.

"Actually I always thought that Capitol took pretty good care of The Beach Boys. That was only my own opinion though."

IN THE MEANTIME, Wilson was also setting about trying to open a new record label — Brother Records — with David Anderle as its head.

Anderle was then possibly the sharpest young mind to be found holding court anywhere near the administrative quarters of an established L.A.-based record company.

In retrospect, he seems to have been cast very much in the same mould that was to fashion all the spirited young David Geffens of the future.

Anderle, though, was rather more benevolent . . . less ruthless. An idealist, certainly, and a character who, when he tired of all that high-pressured nonsense, would escape to the altogether more sensitive pursuit of painting.

Formerly a heavy on the pay-roll of M.G.M. (where he'd established his reputation, by almost 'snagging' Dylan from Columbia via a brilliantly conceived million-dollar movie/T.V./record offer) Anderle became actively involved with Brian Wilson towards the fall of '66 and immediately fell in love with the composer's genius (although his inffatuation was to end in the heart-break of rejection caused by one of Brian's many paranoid schisms of the time).

There were halcyon days for Anderle and Brian though, great mind-expanding sessions initiated by a lot of drugs — hallucinogenics, desbutols — which would find the pair laid out by the swimming pool talking wide-eyed wonder, obsessed with the concept of a universe without barriers.

PROBABLY the high-point of the whole "Smile" era was reached around November of 1966 when C.B.S. set about filming a TV-documentary on Brian Wilson and his new music.

Everything about it seemed perfect. Here was everything Brian was striving for coming vividly to celluloid-enhanced realisation.

The main thing, first of all, was that this was not to be just another dumb pop show: the programme was to be introduced by Leonard Bernstein and, moreover, be directed by David Oppenheim, a middle-aged purveyor of high-brow documentaries who'd just come straight from his previous assignment — a documentary study of Stravinsky.

Brian naturally saw this as being "very heavy".

The show's actual peak occurred when our hero performed a live preview of "Surf's Up" — and it was perfect. So perfect in fact that Bernstein himself broke down afterwards and made some ecstatic claim on the air that the song was the most brilliant piece of contemporary music he'd heard since . . . blah, blah. Even the normally inscrutable Oppenheim was visibly moved by the performance.

But it was Bernstein's wild claim that really moved Brian. It horrified him.

It shouldn't have, of course.

A more sophisticated consciousness would have bowed graciously and maybe taken Bernstein's verbal bouquet with a pinch of salt.

Not Brian.

His reaction was bizarre . . . illogical and yes, ultimately very, very tragic. After all, was Bernstein's gushing testimonial not the very stuff upon which Brian Wilson's dreams had been formulated all along? And now here it all was: fulfilment — the very apex of acceptance.

It should have surely been the crowning hour. Instead, it may well have created the very undoing of all the brilliance that at one time had seemed so limitless . . . so optimistic.

INTERESTINGLY ENOUGH, the key members of the "Smile" era entourage all tend to preface their reminiscences with the same 'symbolic' anecdote — something that had occurred during the decisive first evening of their acquaintance up at Brian's house.

By this time, Wilson had graduated from his obsessive ponderances o'er the "marsh-mallow mystics" that Tony Asher was always berating and had been turned onto the *I-Ching*.

After he'd played the assembled gathering a dub of the then-finished-but-as-yet-unreleased "Good Vibrations" and had sat down at the piano with Van Dyke Parks and performed the first two songs they'd written together — "Cabinessence" and "Surf's Up" — Brian decided to consult the *I-Ching* in order to gain some tentative insight into what the future might hold for himself and his new-found allies.

Michael Vosse, one of those key figures present at the gathering, resumes the story:

"When I met Brian — right there at that point — everything was just so optimistic and very straight ahead. And then this weird thing happened: Brian did a thing with the *I-Ching* that night, and it just laid it all out.

"In general terms, it talked about the coming together of the people that were in that room; it talked about the fact that all of us had, up until this point, not fully realised ourselves . . . in terms of expressing anything; and that all of us were in that room together to begin to jointly involve ourselves in a creative project.

"And it also told us, in its own way, that everything was going to collapse later — because each of us was meant to go onto something else and not get hung-up."

Jules Siegel in fact goes on to document the *I-Ching* prophecy as it came to life in the subsequent months:

"Back during that wonderful period in the fall of 1966 when everybody seemed to be his friend and plans were laid down for Brother Records and all kinds of fine things, Brian had gone on a brief visit to Michigan to hear a Beach Boys concert.

"The evening of his return, each of his friends and important acquaintances received a call asking everyone to please come to the airport to meet Brian, it was very important.

"When they gathered at the airport, Brian had a photographer on hand to take a series of group pictures. For a long time, a huge mounted blow-up of the best of the photographs hung on the living room wall, with some thirty people staring out — everyone from Van Dyke Parks and David Anderle to Michale Vosse and Terry Sachen.

"In the foreground was the *Saturday Evening Post* writer (Siegel himself) looking sourly out at the world.

"The picture is no longer on Brian's wall and most of the people in it are no longer his friends. One by one, each of them stepped out of the picture or was forced out of it. The whole cycle returned to it's beginning.

"Brian, who started out in Hawthorne, California with his two brothers and a cousin, once more surrounded himself with relatives. [illegible] in Beverley Hills was empty; Brian and Marilyn Wilson had moved to their Spanish Mission estate in Bel-Air."

IT DIDN'T TAKE long for everything to fall apart. And yet again a key factor in the breakdown had to be The Beach Boys themselves, whose stubborness by this time had seemingly twisted itself into a grim determination to undermine the very foundations of this 'new music' in order to get back to the old accepted, dumb formulas.

The guys — and in particular Mike Love — all hated and resented Van Dyke Parks and his 'weird' lyrics, and Parks was consequently to be the first of Brian's new allies to be ousted from the Wilson camp.

In actual fact, Van Dyke himself called the shots on his own removal as soon as he had been given a taste of the others guys' asinine resolve to thwart the project and, baulking at the vision of his pawn potential — some hapless entity there to be fought over — he immediately distanced himself from the project by getting involved in other work simultaneously.

What ultimately happened was that Warner Bros. made him an offer for his services as a solo artiste that he couldn't refuse and, according to Vosse, "the day Van Dyke signed, he put his head back in to his own music again and became less and less available to Brian. And Brian suddenly became less and less sure of what he was doing with the album.

"You see, where I had always seen a musical co-operation going on was definitely in the studios, and particularly when they were cutting tracks. In the studio together, they had a very happy relationship going . . .

"That's where Van Dyke had this great respect for Brian. And for his part, Brian wanted him there *all the time* and when problems would develop, he would call him; and the two of them together in the studio was just a joy.

"Without the other guys around that is. And I think that while The Beach Boys were in England touring and while Brian was doing the tracks for the album, 'Smile' was a totally conceived entity."

Without Van Dyke Parks to depend on fully Brian Wilson was lost — bereft of the kind of heavy moral support he needed so much. David Anderle compounds Vosse's observation by blaming The Beach Boys almost totally for "Smile" 's non-appearance:

"I think the major problem from 'Pet Sounds' onwards has been . . . um, the fact that . . . well — The Beach Boys. The Beach Boys as a musical instrument and The Beach Boys always being negative towards Brian's experimentation. They were generally very aware of the commercial market when Brian really wanted to space out and take off . . .

"He'd have to go through a tremendous paranoia before he would get into the studio, knowing he was going to have to face an argument. He would come into the studio uptight, he would give a part to one of the fellas or to a group of the fellas, say 'This is what I would like to have done' and there would be instant resistance.

"And it wouldn't be happening, and there'd be endless takes and then he would just junk it. And then, maybe after they left to go on tour, he would come back in and do it himself. All their parts.

"But it was very taxing and it was extremely painful to watch. Because it was . . . a great wall had been put down in front of creativity."

The Beach Boys, of course, have a different story.

First of all, it would be totally unfair to attempt to gauge any overt malice from their collective intent. To them, it was very cut and dried. They didn't trust this new bunch that Big Brother had surrounded himself with at all — saw them all very simply as bad influences, filling *their leader* up with weird drugs, twisting his perspective, turning his brain inside out. Naturally, it just had to be stopped.

Anderle again:

"There was no . . . you couldn't really say there was a ring-leader as such, though I think probably the most antagonistic situation was between Brian and Mike Love, although it was not so much antagonistic as . . . .

"They *were* very close, see . . . there was a lot of love between all the fellas. I don't think any of the other boys, except Carl, was anywhere near where Brian was musically — although Dennis showed some great moments. He was just starting to do some of his own things, and they were beautiful."

THE ULTIMATE clincher though has to be Brian's climactic break-out of sustained paranoia — the one which finally led to the axing of "Smile", and with it, the full blossoming of Wilson as rock's premier musical genius.

Again, Jules Siegel was around to observe one chilling out-burst:

"Van Dyke Parks had left and come back and would leave again, tired of being constantly dominated by Brian. Marilyn Wilson was having headaches and Dennis Wilson was leaving his wife. Session after session was cancelled.

"One night a studio full of violinists waited w[illegible]d to decide whether or not the vibrations were friendly or hostile. The answer was hostile and the session was cancelled at a cost of 3,000 dollars.

"Brian seemed to be filled with secret fear. One night at the house, it began to surface. Marilyn sat nervously painting her fingernails as Brian stalked up and down, his face tight and his eyes small and red.

" 'What's the matter, Brian? You're really strung out,' a friend asked.

" 'Yeah, I'm really strung out. Look, I mean, I really feel strange. A really strange thing happened to me tonight. Did you see this movie, 'Seconds'?'

" 'No, but I know what it's about.'

" 'Look, come into the kitchen, I really have to talk about this.'

"In the kitchen they sat down in the black-and-white houndstooth-check wall-papered dinette area. A striped window shade clashed with the checks and the whole room vibrated like some kind of op-art painting. Obviously Brian wouldn't sit for more more than a minute in it, but now he seemed to be unaware of anything except what he wanted to say.

" 'I walked into that movie,' he said in a tense, high-pitched voice, 'and the first thing that happened was a voice from the screen that said 'Hello Mr. Wilson.' It completely blew my mind. You've got to admit that's pretty spooky, right?

" 'Maybe.'

" 'That's not all. Then the whole thing was there. I mean my whole life. Birth and death and re-birth. The whole thing. Even the beach was in it, a whole thing about the beach. It was my whole life right there on the screen.'

" 'It's just coincidence, man. What are you getting so uptight for?'

" 'It's Spector . . . Phil Spector . . . I mean, he has shares in movies, right? He's behind these things, right? I think he's after me. I mean, I think he set that whole thing up — *really*. He's out to get me. I mean he's uptight about the way I took his sound and . . .

" 'It's no coincidence, man. Spector's out to get me. *He set it all up*'."

"Oh God, the Spector thing," laughs Derek Taylor. "Yes indeed there *was* a time when Brian thought Spector actually had people following him, therefore he had people following Spec-or. Then Murray was having Brian tailed and so Brian got someone to tail Murray and . . .

"It was all so insane because, with Spector anyway, nothing could have been further from the truth."

THE STORIES that document Wilson's madness at this time tend to just reel on and on.

Another classic tale concerns one paranoid flash set off during the recordings of the "Fire" extract from the "Elementals" suite when a series of actual fires burnt down some buildings in the L.A. area.

Wilson, haunted by some brain-belled concept of karma, actually believed that his music had caused the blazes and, frightened out of his wits by the seemingly God-like omnipotence of his own creativity, immediately set about destroying the tapes of his fire music.

The final absurd touch to the story is that Wilson tried for several hours to set fire to the tapes, but was unable to get them to catch alight.

Finally though, it was to be down to The Beatles to truly kick the whole "Smile" project in the head for reasons that aren't too hard to ascertain.

THE LATE spring of 1967 saw the release of "Sgt. Pepper's Lonely Hearts Club Band" — so ecstatically received, so lauded as the last word in rock genius that it alone symbolically transformed that whole year into a closed shop for comparable coups.

"Sgt. Pepper" was such an achievement that nothing could possibly follow it, and Brian Wilson who desperately craved — nay, demanded and expected — the same impact for his work, instinctively knew that however great "Smile" might be, its release on the heels of "Pepper" would merely place it as an also-ran by comparison.

Anyway, the whole project had become so bedevilled by "bad vibrations" that its destiny seemed to dictate that it remain a still-born legend — a mere unfulfilled promise of expansive greatness.

"SMILE". IN its virgin conceptualised form, was probably meant to be a work documenting and simultaneously epiphanasing the American heritage performed by the most consistently patriotic rock band in the country's history: "Spirit of America" redefined as Great Art and all pieced together in the mind of what at one time could have been that continent's most prodigiously gifted post-war composer.

The scope of the project had seemed at one point quite breath-taking in its limitlessness.

The original "Who Ran The Iron Horse" for example — the instrumental track — had juxtaposed both highly-advanced Western and Eastern musical references. There was the basic Cowboy and Indian thing as well as this indefinable oriental presence osmosing through the lavish arrangement.

Brian Wilson explained it all later:

"The song was about railroads . . . and I wondered what the perspective was of the spike . . . those Chinese labourers working on the railroads . . . like, they'd be hitting the thing . . . but looking away, too, and noticing, say, a crow flying overhead . . . the Oriental mind going off on a different track."

"Heroes and Villains" was about Cowboys and Indians too — if indeed Van Dyke Parks' lyrics had initially intended the song to be about *anything*.

The released version was later to be diagnosed as yet another unfortunate victim of Wilson's obsessive tampering with already composed sequences to the point where inevitably the essence of the song — melodic or otherwise — would ultimately be phased out in the process.

And then again, like "Good Vibrations", there are mooted to be maybe 20 finished takes of "H & V" laying around, presumably all stacked up in the tape-shelves at Brian's home. If so, the perfect version could well be in there somewhere, collecting dust.

Still at least *a* version of this by now almost mythical Wilson/Parks creation had actually surfaced to stand proof that The Beach Boys were still functioning on *some* level of productivity.

There were these Growing Doubts, see. And Derek Taylor *precises* the circumstances that were giving roof to such fears:

"By that time . . . well, it was just all hell breaking loose. It was tapes being lost, ideas being junked — Brian thinking 'I'm no good' . then "I'm too good" — then "I can't sing! I can't get those voices anymore".

"There was even a time back then when there hardly seemed to be a Beach Boy at all".

Derek Taylor had, by this time, terminated his publicist job with the group, but was still to cross paths with The Beach Boys in circumstances once more to be highlighted by Brian's infuratingly erratic manner.

Taylor had gone straight on to help organize the acts of the now legendary Monterey Pop Festival of 1967 and had immediately suggested that his former employees top the bill for the Saturday night portion of the weekend event. Initially, The Beach Boys agreed to play willingly and then suddenly there was the 'Grand Reversal in Decision Making' which not only caused a mild disruption in terms of basic inconvenience for the festival organisers but, far more grievously, set up a focus for a mighty battalion of long-term Beach Boys 'bad-raps' that were to almost immediately indent themselves into the massed psyche of the whole blossoming West Coast acid culture. (in very simple terms, from there on in The Beach Boys were deigned just not cool anymore.)

Taylor again:

"The whole Monterey number did seem to set the band in a very bad light. They were certainly very heavily criticised at the time for their cancellation. It seemed in a way rather like an admission of defeat.

"And well, yes, I presume it had to be down to Brian. Those sorts of decisions were always his, really. I know, for example, he'd said 'Yes' and I velieve he must have have said 'No' as well. It was certainly very much in keeping with his character at the time.

"Plus by this time, he was also completely out of circulation, had vanished seemingly off the face of the earth. In fact he didn't re-emerge or come back into circulation again until after he'd left L.A. It was very depressing at times after I'd returned hearing the stories about him being in such-and-such a club and such-and-such a condition.

SO FINALLY there was "Smiley Smile". Why the original "Smile" title was changed remains something of a mystery (though at the time of the album's release Brian had wanted the mood of the record to tie in with this cute little Indian slogan he'd suddenly fallen in love with which opined ever so humbly that "the smile you send out will return to you." Hence "Smiley Smile").

That actually figures because the album — certainly in comparison to what had been intended for the original "Smile" project — *was* really a very humble proposition indeed.

What had happened, it appears, was that Brian had taken three or four of the Van Dyke Parks colloborations, had quickly written some new songs either by himself or with the aid of Mike Love and, using minimal accompaniment, had recorded all of them in the make-shift studio he'd built in his living-room.

There were only three exceptions to this policy — both "Good Vibrations" and "Heroes & Villains" were simply presented on the album in their simple form, while one track, the Parks Wilson "Vegetables", had been produced by an uncredited Paul McCartney.

Otherwise the record was really just an exercise in . . . um, well how does "do-it-yourself acid casualty doo-wop" sound?

"Smiley Smile", see, must still rate as about the all-time strangest album ever to be released by a major rock band; certainly no-one could begin to work out what it could possibly 'signify' at the time of its public initiation, though one could begin by recalling those quotes issued earlier that bore witness to Wilson's preoccupation with the need for an album of music created simply to inspire laughter.

The non-appearance of "Surf's Up", "Cabinessence" — all the heavy stuff also countered by the replacing of said masterworks with cranky shots like "She's Goin' Bald", in the same way Brian's Stravinsky-orienated extrapolation — the "Elementals Suite" — was ousted in favour of the "Woody Woodpecker Symphony".

Maybe the whole of "Smiley Smile" was really just one great cosmic 'put-on' instigated by Magic Christian Brian Wilson at the expense of all those who'd ever called him a genius. The odds though against that particular contention being true are pretty loaded.

Whatever, as Siegel stated, earlier, by the autumn of "Smiley Smile" 's release, the circumstances and entourage that had witnessed the inception of "Smile" were all dispersed, blown apart by paranoia, fear and rejection on the part of the project's mastermind who was now supposedly recuperating from the extravagances of his previous forays.

Brian Wilson, was in fact, back with the "guys", committed once again to his family ties, going on outings with his mother Audrey and hanging out down at a local bowling alley with his in-laws.

Brian had always loved to go bowling with the guys — even when he was doing acid.

And what of Parks, Anderle and the rest?

Well they were obviously shaken by this sudden creative volte-face, maybe even a little bitter. Anderle, for example, still believed that Brian could get back on that "plateau" of magical creativity he'd shown himself so capable of conquering during the initial stages of "Smile" 's construction.

In an interview with Paul Williams printed in *Crawdaddy* at the outset of 1968 he opined optimistically that "maybe he's biding his time: I don't know. I really, it, just , uh, this is very scary. Something's going to happen to Brian, we all know it. Those of us who've been around him know that something very quickly is going to explode and it's going to be beautiful whatever it is, but I don't think it's going to be with The Beach Boys.

"I would say almost for sure that the next big Brian Wilson thing will not be with The Beach Boys."

Van Dyke Parks had his own views of course. His contention was that "Smile" was lost. It was lost, I think because of . . . there was a real Machiavellian piece of political manoevering that accompanied that album.

"It was good for me though as regards personal experience. In the intimacy of the whole thing, it was . . . there was an impressive innocence — before-guilt feeling. And nobody had the time or inclination to prove guilt."

DEREK TAYLOR stretches back on the office couch. His wife has just rung off. — "Listen dear, I'm talking about Brian . . . Brian Wilson . . . do you remember anything . . . ah yes . . . always 'demanding' too much . . .

"It was, wasn't it?"

Downstairs maybe five people are waiting to see him. His secretary keeps appearing with these memos. A final tug on the old memory wires, then. Another cigarette is lit.

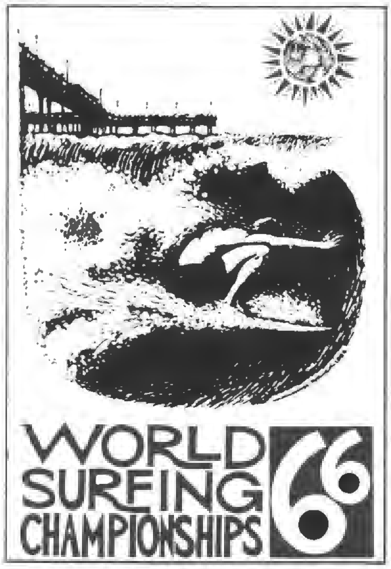
"I could never deliver what Brian wanted, really. I didn't know if he wanted . . . criticism. Criticism was hell for him because you can only say it's great one more time and he'd never leave you in peace.

"Bloody good company when he was alright, mind — but there was always this terrible need of people. And it all turned on him.

"There was a family to look after, a mother he adored, and a father he periodically hated . . . two brothers, two cousins, Van Dyke, Terry Sachen . . . Danny Hutton . . . his wife's good Jewish family.

"There was always that regret, as well. Am I in too deep? Tell me I'm not in too deep? I can't do this — make me!

"He may, in very simple terms, just be 'crackers'."

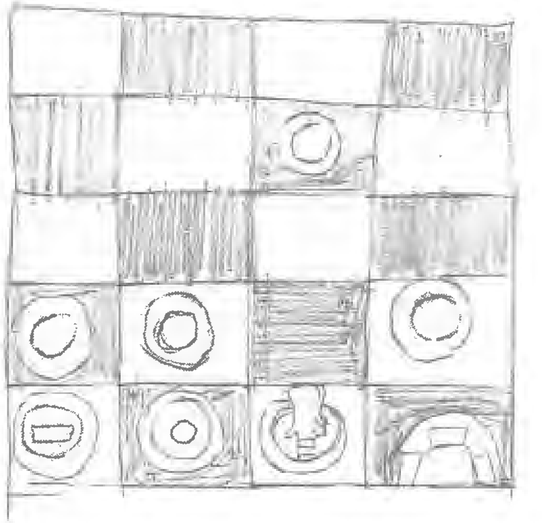


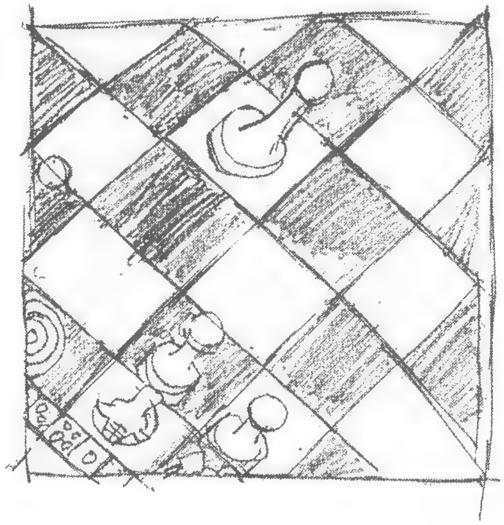
PART 2:
Smile . . .
by
NICK KENT

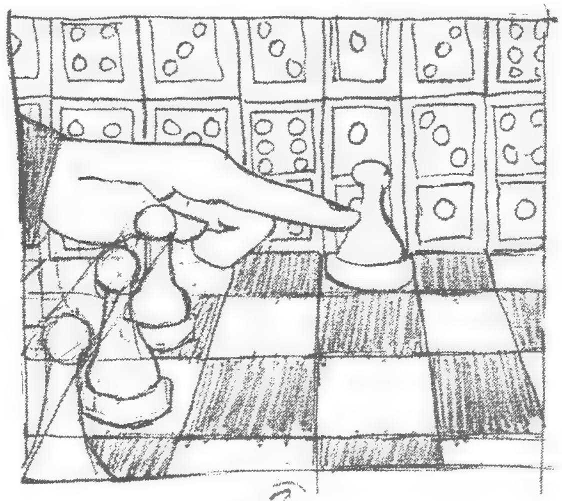
THE LAST BEACH MOVIE
BRIAN WILSON 1942-

"The Brian Wilson-is-a-genius thing? Yes, I started that off. It was my line: 'Brian Wilson is a genius, I think'."
— DEREK TAYLOR (Beach Boys' publicist 1966-67)

"I'm not a genius, I'm just a hard-working guy."
— BRIAN WILSON (1966)







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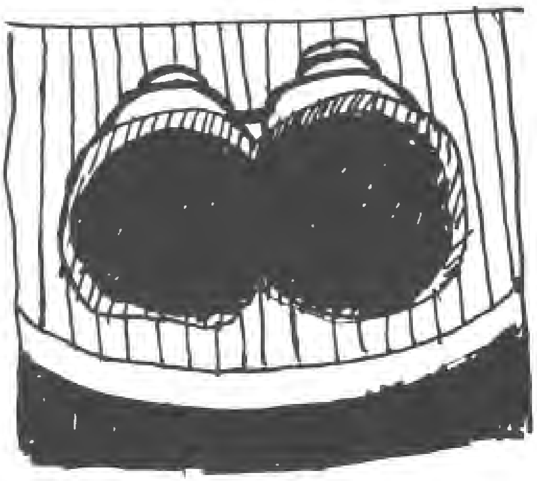
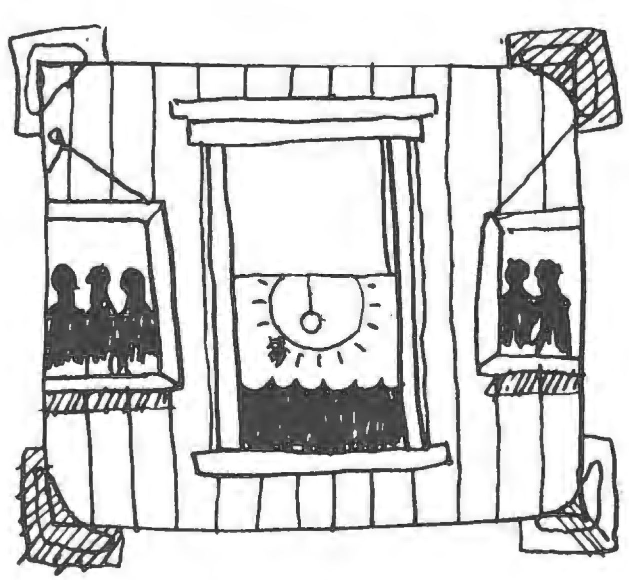
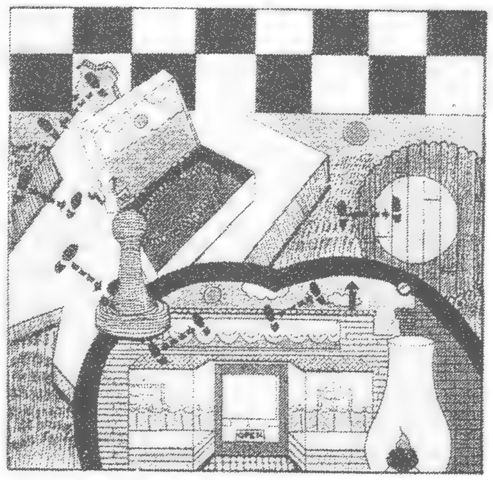
"play the pawn..."



"Opera glasses... The pit..."



window for Vegatables



composite Surf's up

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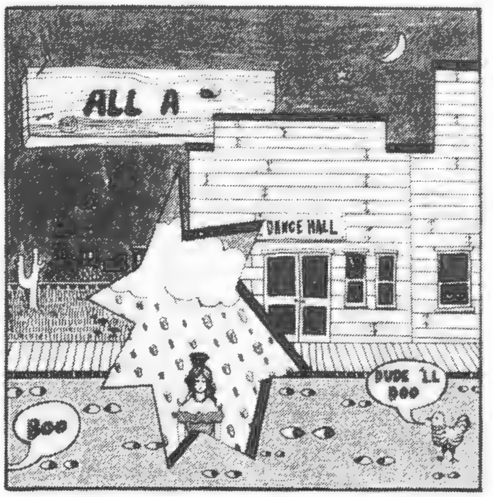
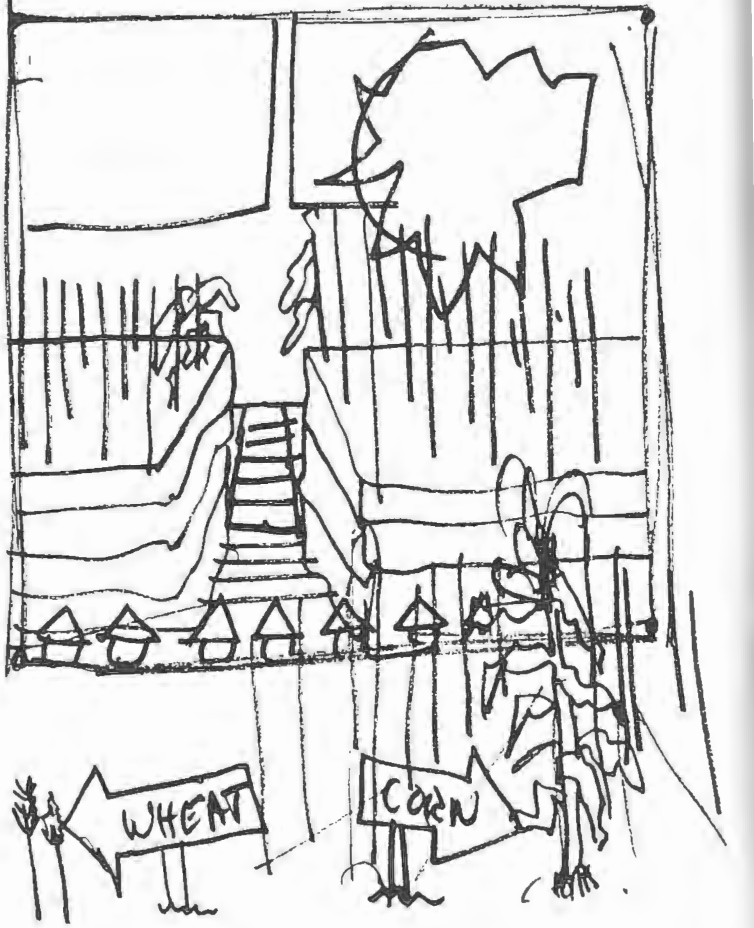
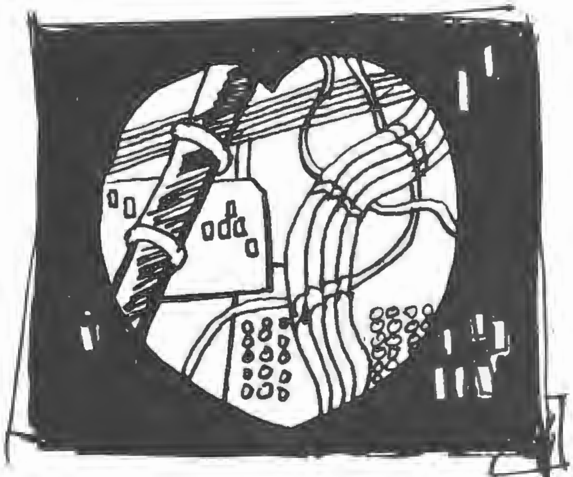

ALL A
DANCE HALL
DUDE 'LL BOO
BOO

Heroes and Villians





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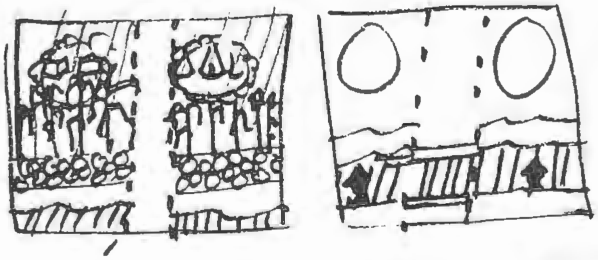
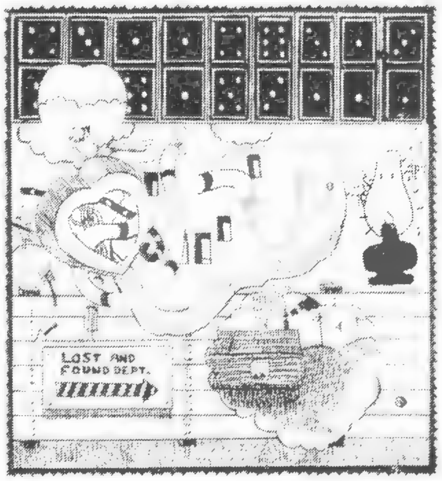
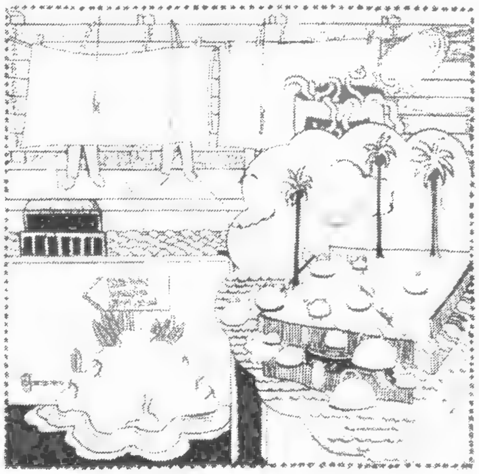
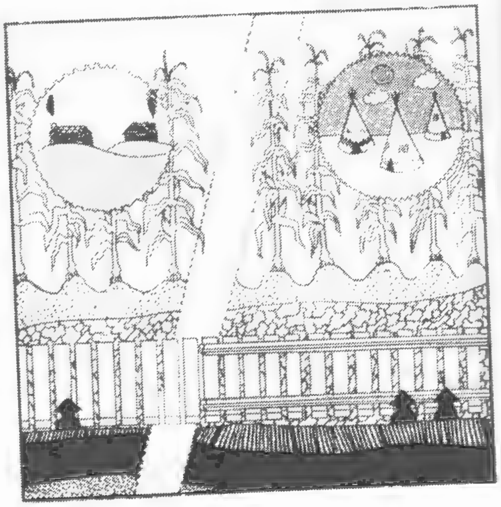



LOST AND FOUND DEPT.

"Lost and Found..."



Do you like worms?



"Uncover the cornfield..."

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READER
VOLUME 18, NO 34 AUGUST 31, 1989 SAN DIEGO'S WEEKLY

TEMS

Y JOHN D'AGOSTINO

PRIORE KNOWLEDGE

When the next issue of *Rolling* *ne* magazine hits the nation's cks on September 5, it will in- ude a feature about "true lievers" — pop zealots whose eoccupations with particular rock tists border on obsession. There ll be a segment on an Ian Ander- n fan who has transformed mself into a near-clone of the thro Tull mastermind, and similar counts of individuals with con- ming interests in Bob Dylan, ruce Springsteen, and others. One potlight will fall on 29-year-old arlsbad resident Dominic Priore, self-styled chronicler of the art of e Beach Boys' "troubled genius," rian Wilson.

Priore shares with other true lievers a computer-like memory musical and biographical trivia at can be recalled at will. But his no sycophant's compulsion; riore has taken an almost cholarly, Boswellian approach to s subject. He is especially intent correcting what he considers the yths and misunderstandings sur- ounding the reclusive Wilson and s music — one of the most in- nguing of which concerns the ever-released 1967 album *Smile.*

Pop legend has it that Wilson ompletely erased the studio tapes the work in progress that was to e his masterpiece. Over the years, everal explanations for this destruc- ive act have been proffered, among hem that Wilson was whacked out n drugs, that he reacted paranoi- ally to a mysterious fire in the ecording studio, that he realized his nagnum opus wouldn't measure up o the Beatles' then-new *Sgt. Pep- er* album, that he cracked under he strain of trying to justify the "genius" tag, that he simply had an rtistic temper tantrum. Priore not nly pooh-poohs those assertions, e offers proof that the *Smile* tapes were never destroyed in the first lace.

Dominic Priore

"The 'Good Vibrations' everyone's heard is three and a half minutes long," said Priore. "But the original is seven minutes long and has passages of Dixieland music, flute music, and all sorts of amazing things."

"For one thing, Brian was finished recording *Smile* in December of 1966," said Priore in an interview last week. "So *Sgt. Pepper* [which was released in June of 1967] couldn't have affected him that way. But the fact is, a lot of the tracks that were supposed to be on *Smile*, including 'Heroes and Villains,' 'Cool Cool Water,' 'Cabinessence,' 'Wind Chimes,' and 'Vegetables,' have been released on other albums."

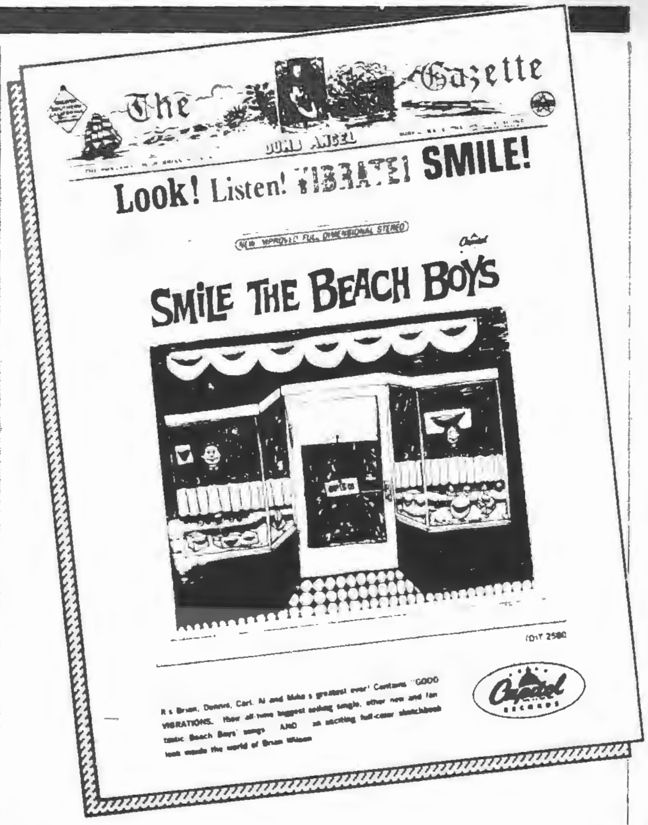
According to Priore, those *Smile* tracks that *haven't* been released are as good as or better than Wilson's critically acclaimed pop epics: "Good Vibrations" and "Heroes and Villains." And alternate versions of songs that were released (many on the truncated *Smiley Smile*) were more experimental, more elaborate, and in some ways far superior to those familiar to Beach Boys fans. Priore should know: he owns copies of those "lost" studio tracks, including a magnificent version of the ground-breaking "Good Vibrations."

"The 'Good Vibrations' everyone's heard is three and a half minutes long," said Priore. "But the original is seven minutes long and has passages of Dixieland music, flute music, and all sorts of amazing things. The same is true of 'Wonderful.' And then there are great songs that few people have ever heard, like 'Do You Like Worms?' which is sort of a cross between Indian and Hawaiian music, and 'Child Is Father to the Man.' Musically, the difference between what's on record and what isn't is astounding. If the *Smile* album had been released in its original form, it would have blown everyone away."

Priore isn't sitting idle with this information. Last December, he published a book, *Look! Listen! Vibrate! Smile!*, that is a compendium of newspaper and magazine clippings, essays, recording-session worksheets, and previously unpublished photos about Wilson and the Beach Boys during the *Smile* period of 1966-'67. Part scrapbook, part artist's log, part passionate tribute, the soft-bound, 264-page, telephone-book-yellow tome features on its front and back covers the artwork intended to grace the *Smile* album itself.

Priore realizes that reading about the mysterious *Smile* will only whet fans' appetites for the actual music, and so he has arranged to share some of his collection with the public. On Sunday, September 10, Priore will present a Brian Wilson show at the Belly Up Tavern. Previously unseen photos of Wilson, eccentric songwriter and sometime Wilson collaborator Van Dyke Parks, and various session musicians will be projected on an overhead screen while Priore plays rare audio and video tapes of the songwriter.

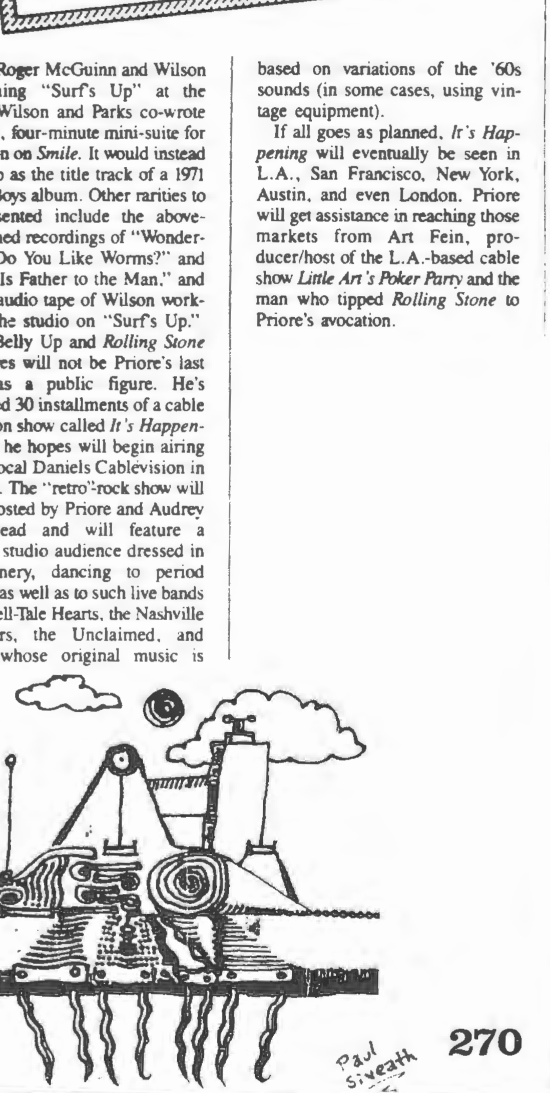
There is one especially noteworthy video excerpt from the 1967 television special *Inside Pop: The Rock Revolution.* The show, with an introduction by classical maestro Leonard Bernstein (an ardent admirer of Wilson), features interviews with Frank Zappa and the Byrds' Roger McGuinn and Wilson performing "Surf's Up" at the piano. Wilson and Parks co-wrote the lush, four-minute mini-suite for inclusion on *Smile.* It would instead show up as the title track of a 1971 Beach Boys album. Other rarities to be presented include the above-mentioned recordings of "Wonderful," "Do You Like Worms?" and "Child Is Father to the Man," and a 1966 audio tape of Wilson working in the studio on "Surf's Up."



The Belly Up and *Rolling Stone* exposures will not be Priore's last gasps as a public figure. He's produced 30 installments of a cable television show called *It's Happening* that he hopes will begin airing on the local Daniels Cablevision in October. The "retro"-rock show will be co-hosted by Priore and Audrey Moorehead and will feature a "Mod" studio audience dressed in '60s finery, dancing to period records as well as to such live bands as the Tell-Tale Hearts, the Nashville Ramblers, the Unclaimed, and others whose original music is based on variations of the '60s sounds (in some cases, using vintage equipment).

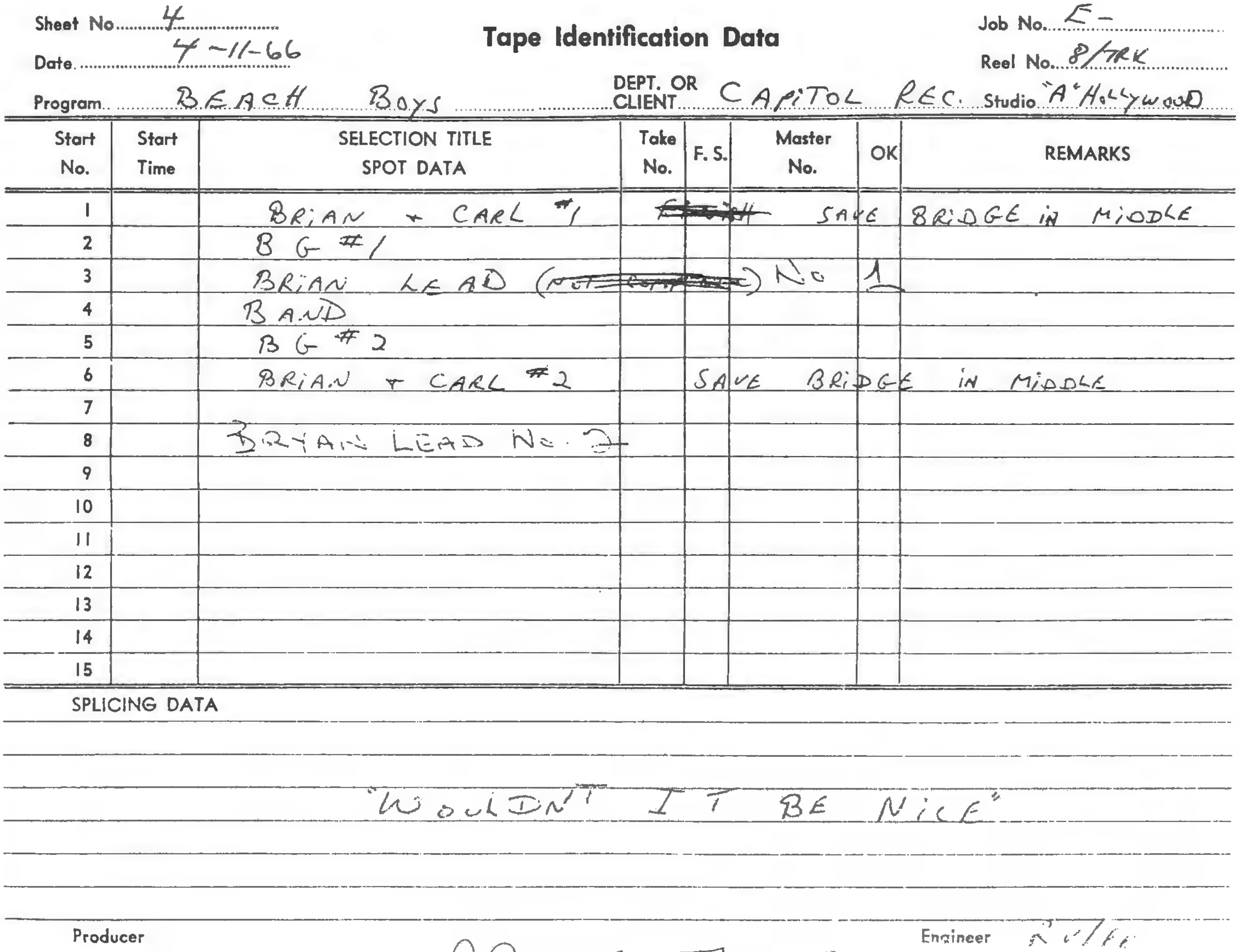
If all goes as planned, *It's Happening* will eventually be seen in L.A., San Francisco, New York, Austin, and even London. Priore will get assistance in reaching those markets from Art Fein, producer/host of the L.A.-based cable show *Little Art's Poker Party* and the man who tipped *Rolling Stone* to Priore's avocation.

DOMENIC PRIORE



FEB.23/66 PRELIMINARY TRACK LIST FOR PET SOUNDS INCLUDES "GOOD, GOOD GOOD VIBRATIONS	MARCH 3/66 "GOOD, GOOD GOOD VIBRATIONS DROPPED FROM PET SOUNDS LINE-UP	MAY 4/66 "GOOD VIBRATIONS" BEGUN	MAY 11/66 "HEROES AND VILLAINS" BEGUN	MAY 16/66 PET SOUNDS RELEASED [NEXT ALBUM'S WORKING TITLE: DUMB ANGEL	JUNE 2/66 "INSPIRATION" RECORDED (NO FURTHER SESSIONS)	AUGUST 3/66 "WIND CHIMES" BEGUN	AUGUST 12/66 "I RAN" BEGUN (INSTRUMENTAL TRACK)	AUGUST 25/66 "WONDERFUL" BEGUN	SEPT. 8/66 "HOLIDAYS" BEGUN (INSTRUMENTAL TRACK - NO FURTHER SESSIONS	OCT. 3/66 "CABIN ESSENCE" BEGUN	OCT. 4/66 "PRAYER" RECORDED (VOCALS ADDED NOV. 17/68)	OCT. 5/66 "WIND CHIMES" CONT'D	OCT. 6/66 "WONDERFUL" CONT'D
OCT. 7/66 "CHILD IS FATHER TO THE MAN" BEGUN	OCT. 10/66 "WIND CHIMES" (VOCALS ADDED - NO FURTHER SESSIONS)	OCT. 10/66 "GOOD VIBRATIONS" RELEASED (AFTER 18 SESSIONS)	OCT. 11/66 "CABIN ESSENCE" CONT'D	OCT. 12/66 "CHILD IS FATHER TO THE MAN" CONT'D	OCT. 13/66 "I RAN" (VOCALS - NO FURTHER SESSIONS)	OCT. 17/66 "I'M IN GREAT SHAPE" BEGUN (VOCALS)	OCT. 18/66 "DO YOU LIKE WORMS" BEGUN	OCT. 20/27/66 "HEROES AND VILLAINS" CONT'D (INSTRUMENTAL TRACK)	LATE OCT/EARLY NOV. NEW ALBUM WORKING TITLE: SMILE (FRONT COVER DESIGNED)	NOV. 7/8/66 "SURF'S UP" BEGUN (INSTRUMENTAL TRACK)	NOV. 14/66 "OLD MASTER PAINTER/YOU ARE MY SUNSHINE" BEGUN	NOV. 28/66 "FIRE" RECORDED (NO FURTHER SESSIONS)	NOV. 29/66 "I'M IN GREAT SHAPE" (INSTRUMENTAL TRACK - NO FURTHER SESSIONS
NOV. 30/66 "OLD MASTER PAINTER..." (VOCALS - NO FURTHER SESSIONS)	DEC. 2/6/66 "CHILD IS FATHER TO THE MAN" (VOCALS - NO FURTHER SESSIONS)	DEC. 6/66 "CABIN-ESSENCE" CONT'D (VOCALS)	DEC. 13/66 HEROES AND VILLAINS" CONT'D (VOCALS)	DEC. 15/66 "WONDERFUL" CONT'D (VOCALS)	DEC. 15/66 "SURF'S UP" CONT'D (VOCALS)	DEC. 15/66 CBS FILMS BRIAN PERFORMING "SURF'S UP" SOLO AT THE PIANO.	DEC. 16/66 BRIAN INFORMS CAPITOL THAT SMILE WILL NOT BE READY FOR JAN 1/67, BUT RATHER FOR JAN 15/67, AND HE SUBMITS A TITLE LIST ALLOWING CAPITOL TO PREPARE A BACK COVER. THE "HEROES AND VILLAINS" SINGLE IS SCHEDULED FOR JAN. 13 RELEASE. (IN THE DEC. ISSUE OF BILLBOARD, CAPITOL ADVERTISES SMILE.)				DEC. 16/66 "YOU'RE WELCOME" RECORDED (NO FURTHER SESSIONS)	DEC. 19/66 "HEROES AND VILLAINS" CONT'D (NEW INSTRUMENTAL TRACK)	DEC. 21/66 "DO YOU LIKE WORMS" (VOCALS - NO FURTHER SESSIONS)
DEC. 22/66 "HEROES AND VILLAINS" CONT'D (VOCALS)	DEC. 27/66 "CABIN ESSENCE" CONT'D (VOCALS) (FURTHER VOCALS ADDED NOV 20/68)	DEC. 27/28/66 "HEROES AND VILLAINS" CONT'D (VOCALS)	JAN. 1/67 CAPITOL TAKES DELIVERY OF 400,000 ALBUM COVERS, COLOUR BOOKLETS AND PICTURE SLEEVES FOR SINGLE.		JAN. 3/67 "HEROES AND VILLAINS" CONT'D (VOCALS)	JAN. 5/67 "HEROES AND VILLAINS PART 2" BEGUN (INSTRUMENTAL TRACK - INTENDED FOR 'B' SIDE OF SINGLE)	JAN. 9/67 "WONDERFUL" (VOCALS - NO FURTHER SESSIONS)	JAN. 12/67 "I DON'T KNOW" RECORDED (NO FURTHER SESSIONS)	JAN. 20/67 "HEROES AND VILLAINS" CONT'D (VOCALS AND INSTRUMENTAL TRACK)	JAN. 23/67 "SURF'S UP" CONT'D (INSTRUMENTAL TRACK) (VOCALS ADDED 1971)	JAN. 27 HEROES AND VILLAINS" CONT'D (VOCALS)	LATE JAN. - LATE FEB. IN THIS MONTH-LONG PERIOD, BRIAN HOLDS 9 SESSIONS FOR "HEROES AND VILLAINS (PART I) 7 WERE VOCAL SESSIONS AND 2 WERE INSTRUMENTAL SESSIONS (ONLY FEB 7/15 ARE DETAILED).	
FEB. 7/67 "HEROES AND VILLAINS" CONT'D (INSTRUMENTAL TRACK)	FEB. 13/67 BEATLES RELEASE "PENNY LANE"/"STRAWBERRY FIELDS FOREVER" SINGLE	FEB. 15/67 "HEROES AND VILLAINS" CONT'D (NEWLY REVISED INSTRUMENTAL TRACK)	FEB. 18/67 AFTER 20 SESSIONS, "HEROES AND VILLAINS" (PART I) IS READY FOR RELEASE. TRACY THOMAS REPORTS THAT "BRIAN TOLD ME THIS WEEK 'I'M DOING THE FINAL MIX ON THE A-SIDE [OF 'HEROES AND VILLAINS'] TONIGHT, BUT I CAN'T DECIDE WHAT TO DO ON THE OTHER SIDE!"				FEB. 27/28/67 "HEROES AND VILLAINS PART 2" CONT'D (INSTRUMENTAL TRACK)	FEB. 28/67 BEACH BOYS FILE SUIT AGAINST CAPITOL, ASKING FOR THE TERMINATION OF THEIR CONTRACT AND FOR $225,000 IN UNPAID ROYALTIES.		MARCH 1/2/67 "HEROES AND VILLAINS PT. 2" (INSTRUMENTAL TRACK - NO FURTHER SESSIONS)	EARLY MARCH SOON AFTER THE MARCH 2 SESSION, VAN DYKE PARKS LEAVES THE SMILE PROJECT.	MARCH 13/15/67 "TONES" BEGUN (INSTRUMENTAL TRACK)	LATE MARCH PARKS RETURNS TO PROJECT.
MARCH 31/67 "TONES" CONT'D (INSTRUMENTAL TRACK)	APRIL 4/5/67 "VEGETABLES" BEGUN (VOCALS)	APRIL 6/67 VEGETABLES" CONT'D (INSTRUMENTAL TRACK)	APRIL 7/10/11/67 "VEGETABLES" CONT'D (VOCALS) (PAUL McCARTNEY ATTENDS APRIL 10 SESSION)	APRIL 11/67 "TONES, PART 3" (INSTRUMENTAL TRACK - NO FURTHER SESSIONS)	APRIL 12/67 "VEGETABLES" CONT'D (INSTRUMENTAL SESSION PLUS VOCAL SESSION)	APRIL 13/14/67 "VEGETABLES" (LEAD VOCAL - NO FURTHER SESSIONS)	MID-APRIL SOON AFTER THE APRIL 14 SESSION, PARKS DEPARTS PROJECT FOR GOOD.	APRIL 29/67 BRIAN ANNOUNCES THAT "VEGETABLES" WILL BE THE NEXT SINGLE; IT IS ALSO ANNOUNCED THAT "ALL THE 12 TRACKS FOR THE NEW ALBUM ARE COMPLETED AND ... THERE ARE PLANS TO RELEASE THE ALBUM ON A RUSH SCHEDULE AT ANY MOMENT."			MAY 6/67 IN THE MAY 6th ISSUE OF DISC AND ECHOE, DEREK TAYLOR ANNOUNCES THAT "EVERY... INSPIRATIONALLY-WELDED PIECE OF MUSIC MADE THESE LAST MONTHS ... HAS BEEN SCRAPPED."		
MAY 16/17/18/67 "LOVE TO SAY DA-DA" BEGUN, BUT MAY 18 SESSION CANCELLED; THESE ARE THE LAST SESSIONS FOR SMILE, REPRESENTING BRIAN'S FINAL ATTEMPT TO FINISH THE ALBUM.			JUNE 1/67 BEATLES RELEASE SGT. PEPPER'S LONELY HEARTS CLUB BAND	JUNE 3/67 "VEGETABLES" (VOCALS): THESE ARE THE FIRST SESSIONS FOR SMILEY SMILE - BRIAN RECORDS A NEW VERSION OF "VEGETABLES" WITH THE GROUP, AND NO LONGER USES STUDIO MUSICIANS FOR THE INSTRUMENTAL TRACKS.			JUNE 5/6/7/67 "VEGETABLES" CONT'D (NEW INSTRUMENTAL TRACK)	JUNE 11/67 "GOOD NEWS" RECORDED. (VOCAL AND INSTRUMENTAL TRACK - NO FURTHER SESSIONS	JUNE 11 - JULY 14 ALL REMAINING SMILEY SMILE SESSIONS ARE HELD AT BRIAN'S HOME STUDIO.	JUNE 12/13/14/67 "HEROES AND VILLAINS" NEW VERSION - (NO FURTHER SESSIONS)	JUNE 15/67 "VEGETABLES" NEW VERSION. (NO FURTHER SESSIONS)	JUNE 19/20/21/67 "HAWAIIAN SONG" RECORDED (NO FURTHER SESSIONS)	JUNE 25/26/67 GOOD TIME MAMA" RECORDED (NO FURTHER SESSIONS
JUNE 28/67 "LITTLE PAD" RECORDED (NO FURTHER SESSIONS)	JUNE 29/67 "FALL BREAKS AND BACK TO WINTER" RECORDED (NO FURTHER SESSIONS)	JUNE 30/67 "WITH ME TONIGHT" RECORDED (NO FURTHER SESSIONS)	JULY 5/67 "SHE'S GOIN' BALD" RECORDED (NO FURTHER SESSIONS)	JULY 6/67 UNTITLED INSTRUMENTAL TRACK RECORDED (NO FURTHER SESSIONS)	JULY 10/11/67 "WIND CHIMES" NEW VERSION RECORDED (NO FURTHER SESSIONS)	JULY 12/67 "WONDERFUL" NEW VERSION RECORDED (NO FURTHER SESSIONS)	JULY 13/67 "WHISTLE IN" RECORDED (NO FURTHER SESSIONS)	JULY 14/67 "GETTIN' HUNGRY" RECORDED (NO FURTHER SESSIONS)	JULY 18/67 CAPITOL ANNOUNCES THAT AFTER NEARLY 5 MONTHS OF LITIGATION, A SETTLEMENT HAS FINALLY BEEN ACHIEVED WITH THE BEACH BOYS, AND BRIAN ANNOUNCES THE FORMATION OF BROTHER RECORDS, TO BE DISTRIBUTED BY CAPITOL.			JULY 20/67 SMILEY SMILE MASTERED	JULY 24/67 "HEROES AND VILLAINS" (REVISED VERSION) RELEASED.
JULY 25/67 A CAPITOL MEMO STATES THAT THE SMILE BOOKLET WILL BE ISSUED WITH THE 'NEXT' ALBUM, WHICH WILL INCLUDE THE 'TEN' SMILE SONGS LEFT OFF OF SMILEY SMILE.			SEPT. 18/67 SMILEY SMILE RELEASED	DEC. 18/67 "MAMA SAYS" ORIGINALLY PART OF "VEGETABLES", RELEASED ON WILD HONEY	FEB. 3/69 "CABIN ESSENCE" AND "PRAYER" RELEASED ON 20/20	AUG. 31/70 AN EXCERPT FROM "I LOVE TO SAY DA DA" IS RELEASED AS PART OF "COOL COOL WATER" ON SUNFLOWER		AUG. 30/71 "SURF'S UP" RELEASED ON ALBUM OF SAME NAME.	MARCH 1972 CARL ANNOUNCES THAT SMILE WILL BE RELEASED IN FALL OF 1972.	1983 THE FIRST SMILE BOOTLEG IS RELEASED, ON LP.	1985 THE SECOND SMILE BOOTLEG IS RELEASED, ON LP.	FEB/88 CAPITOL ANNOUNCES THAT SMILE WILL BE RELEASED APRIL 19/88.	MARCH/89 CAPITOL INDEFINITELY POSTPONES THE RELEASE OF SMILE.
1989 THE THIRD SMILE BOOTLEG IS RELEASED, ON CD													

N.B.: ALL SESSION INFO. FROM BRAD ELLIOTT'S 'THE FACTS ABOUT SMILE'



Sheet No. 4
Date 4-11-66

Tape Identification Data

Job No. E-
Reel No. 8/TRK
Program BEACH BOYS
DEPT. OR CLIENT CAPITOL REC.
Studio "A" HOLLYWOOD

Start No.	Start Time	SELECTION TITLE SPOT DATA	Take No.	F. S.	Master No.	OK	REMARKS
1		BRIAN + CARL #1	~~FINISH~~		SAVE		BRIDGE IN MIDDLE
2		B G #1					
3		BRIAN LEAD (~~NOT COMPLETE~~)			No	1	
4		BAND					
5		B G #2					
6		BRIAN + CARL #2		SAVE	BRIDGE		IN MIDDLE
7							
8		BRYAN LEAD No. 2					
9							
10							
11							
12							
13							
14							
15							

SPLICING DATA

"WOULDN'T IT BE NICE"

Producer

Engineer

PROOF THAT
SMILE WAS
8-TRACK

THE BEACH BOYS AND "SMILE": THE DEBATE CONTINUES

Dear Record Collector,

First of all, let me thank you for the brilliant article on Brian Wilson's lost masterpiece, "Smile". It's good to see that the facts about this mysterious music are available for common knowledge. The good news is that the release of finished tracks and interesting sessions from this period will most likely see a release in the next couple of years — legitimately and coherently this time!

MYTHS

Considering the myths going around about "Smile", you got pretty close to nailing down the realities of these recordings and artistic circumstances. However, I feel compelled to clarify certain issues for your readers:

(1) Brian did not "fry his brains" on drugs during the creative process of the "Smile" sessions. It was only after the Beach Boys thwarted his efforts that he retreated from the studio and took refuge in drugs. A recent bootlegged session tape of "Our Prayer" reveals Mike Love as being the Beach Boy incoherently babbling on, while Brian is in control of the musical proceedings.

(2) The fact that Brian's new music made it tough for the Beach Boys to perform it on stage is a pretty moot point, considering that their contemporaries, such as the Yardbirds with "Shapes Of Things" and "For Your Love" for example, handled complex changes of key and tempo on stage all the time with few problems, and to great effect!

(3) Very clearly, as you point out, "Heroes And Villains" is the crucial number to understanding the "Smile" · saga. Unfortunately, understanding that track itself has seemed more elusive than it should. In my book 'Look! Listen! Vibrate! SMILE!', it is made very clear that both Part One and Part Two of the finished single had been completed by March 3rd 1967, with picture sleeve, no less. I have also made very clear that a day before that, the Beach Boys filed suit against Capitol Records for back royalties, and that with this action, Brian Wilson withheld the

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master tapes to this precious follow-up to "Good Vibrations".

Six months later, after a settlement was reached, it is obvious that Brian remixed and released an inferior version of this song, which still charted in the Top 15 on both sides of the pond, despite a heavy Beach Boys backlash. Since the release of my book, side one of the original Capitol 45 was issued for the first time on the CD twofer "Smiley Smile/Wild Honey" as a bonus track. Side two of that 45 also saw release, albeit edited at the end of a clutch of interesting "Heroes" fragments on a Japanese bootleg CD (beginning with an acappella chant taken directly from the Crows' "Gee"). Brian was not responsible for unfinished music: it was the lawyers' incredible timing. No mystery.

(4) There is reference to the fact that "Brian had never actually tackled the archive tapes at all" in 1988 at the time of his solo album release. This is incorrect, as extensive research took place at this time. Mark Linett and Andy Paley (Brian's engineer and right-hand-man at the time) exhumed hours of previously unissued session tapes from "Smile", in an effort to compile a "Smile Sessions" CD, as a follow-up to the debut of "Pet Sounds" on CD. As everyone knows, the release of "Pet Sounds" on CD was delayed for more than two years, further frustrating the efforts to release the "Smile" sessions. There's a Capitol tape-box memo featuring titles of cuts that were up for consideration (only).

FOILED

What the public doesn't know is the reason for the then-stillborn release of that "Pet Sounds" CD: the Beach Boys simply blocked it for fear of the dual publicity Brian Wilson would surely have received upon simultaneous release of his first solo album and "Pet Sounds". Foiled again! Needless to say, this negative action put a damper on the release of what was happening with the "Smile" tapes. Fortunately, several aides of Gene Landy had leaked enough tape for bootleggers to 'preview' that music — hence we are allowed your list of 'titles'.

(5) The set of lyrics for "Barnyard" does indeed fit over that piece of music! The other fragment you speak of is not "Barnyard", but rather obviously the fade of "Heroes And Villains (Part One)" as heard on the twofer bonus track.

(6) There is a tape in circulation of "Bicycle Rider" from 1966, relegating its incorporation into the 70s live version of "Heroes And Villains" to footnote status.

(7) There is much talk about "Cabin Essence" being edited from various other working titles like "Who Ran The Iron Horse" and "The Grand Coulee Dam" as if it were not Brian's idea. However, 1966-era tapes prove this sequencing to be his intention.

(8) "Been Way Too Long" and "Can't Wait Too Long" (the same song) have long ago been established as "Wild Honey"-era recordings and should not be mentioned among "Smile" sessions. Interesting footnote: "Can't Wait Too Long" and "Cool Cool Water" were part of the original track line-up for "Wild Honey". Their inclusion would have made for a more interesting LP.

(9) Former Beach Boys engineer Stephen Desper has claimed that there is a tape of a finished "The Elements" suite. Tapes like that should be public domain.

(10) The track "Inspiration" was uncovered late in the 1988 "Smile" vault search. Andy Paley stated that it was both magnificent and adventurous.

(11) The Japanese bootleg version of "Cool Cool Water" is the "Wild Honey" out-take. It is a lyrical expansion of "Love To Say Dada", but not actually that track.

(12) Brian's solo piano performance of "Surf's Up" on the TV special "Inside Pop: The Rock Revolution" is entirely different to the studio tape of Brian singing the song on the piano. The film was done at Brian's house, while the version edited into the album track was recorded in a studio. The tape for that studio version has been uncovered in the recent "Smile" research. This is a common error made by most Beach Boys fans.

(13) "George Fell Into His French Horn" and "Talking Horns" should never be discussed in terms of song titles. There are a few other tapes of Brian coaxing musicians and people into sound effects as well. Some of these were used to best 'effect' in the humour of the songs, such as the "You're under arrest" line in "Heroes And Villains (Part One)". Only a lame bootlegger would give these a title.

The Gazette
Look! Listen! VIBRATE! SMILE!
SMILE THE BEACH BOYS
Capitol

Domenic Priore's book 'Look! Listen! Vibrate! SMILE' tells the whole story of the Beach Boys' legendary lost album

(14) The Laughing Gravy 45 of "Vegetables" on White Whale does not feature an original backing track from "Smile", although the musicians on that single did nab the idea from the "Smile" version of "Vegetables". The other interesting note about this track is that during early '67, Brian circulated a rumour that this would be the next single, going so far as to photograph himself as a vegetable stand at an old market in Los Angeles. Great photo, but we've yet to hear the best version of the song!

(15) "The Woodshop" is a curious inclusion in your article. Sure, some of these hammer and nail sound effects were tacked onto the ending of the album version of "Do It Again", but they were fully incorporated into a musical section of "Smile" with the working title "I Wanna Be Around". It's a jazzy piece that shifts into a cello-based track featuring saws and electric drill too!

Some final comments on your final comments:

(16) Your under-estimation of the importance of the Capitol lawsuit in the demise of "Smile" is crucial. In a time when new musical ground was being broken at a rapid pace, the impact of the music which Brian had created for "Smile" became less stunning as everyone else around him caught up with his pioneering style. Certainly the Beatles were hot on his tail, but so were lots of groups, such as the Rolling Stones, Tomorrow and many others. Even in Brian's hometown, groups like the Byrds and Love were forging ahead, without mentioning too heavily San Francisco groups like the Charlatans and the Great Society. There is a great possibility that while at Columbia Studios, the master tape for "Good Vibrations" (which disappeared for a few days, causing a very real paranoia for Brian) may well have been 'borrowed' by his former associate Gary Usher, who was a Columbia producer at the time. The release of the Usher-inspired Sagittarius single "My World Fell Down" came shatteringly close to "Good Vibrations", which shared many similarities of sound.

It's hard to imagine from the bland retroscope of the 90s how intensely music was changing in the mid-60s. Be sure there were many good and bad things going on at the time, as proven by the receding quality of rock and roll after 1966. But during that year, the music was so intense that the dam was about to bust everywhere. It's only when one fathoms the reality of that time itself that one can begin to understand why all hell let loose. But that's the subject of another article entirely. It's safe to say that "Smile" and "Sgt. Pepper" would not have hurt each other, had "Smile" not been delayed. Billy Miller's comment in my book states it best, though, about the impact of "Smile" had it been released *after* "Pepper": "Nobody woulda got too jazzed over electricity bein' invented for the second time".

UNJUST

It's doubtful that the Beatles would have suffered in the Beach Boys' wake, but Brian knew that his band did not have the status of the Fab Four. Had "Smile" been released after "Sgt. Pepper", it would undoubtedly have suffered unjust comparison, much in the same way that "S.F. Sorrow" by the Pretty Things did on its release, following "Tommy" by the Who. "S.F. Sorrow" was recorded up to a year before "Tommy", but critics hashed the work as an imitation of the Who. Brian would have none of that with "Smile" in 1967.

It is essential to go back to the framework of the 60s to understand these circumstances; most people are incapable of doing that. There is no reason why, in this time of ours, we cannot appreciate the "Smile" music for what it is, in the light of the facts of its creation. The 60s, or anything that exciting, will never happen again. To speculate as to what would have happened is garbage. What matters more is what did happen: "Smile" was created, it's magnificent, people love it, everyone should have the opportunity to hear it. AMEN.

Domenic Priore, author of 'Look! Listen! Vibrate! SMILE!', available from P.O. Box 4131, Carlshad, California 92018, USA.

P.S. The final "Smile" sessions were held on May 16/17/18 for "Love To Say Dada", part of the "Elemental Suite". A cancelled session on May 19th was set for compilation of the "Smile" album. On June 2nd, "Sgt. Pepper" was released. On June 3rd sessions for "Smiley Smile" commenced. Brian had been afforded a premiere of "A Day In The Life" at a "Vegetables" session in early April, when Paul McCartney had played it for him. History isn't too difficult to figure out, as long as it isn't clouded with revisionist history.

Thanks for your updates and comments, Domenic. New info about the "Smile" recordings is obviously appearing all the time. Will the full story ever be told? Will the "Smile Sessions" ever be released? We'll see . . .

TIME, JANUARY 13, 1992

CRITICS' VOICES

BY TIME'S REVIEWERS/Compiled by Linda Williams

MUSIC

THE BEACH BOYS: GOOD VIBRATIONS SMILE (Sphinx). A reconstruction on CD of rock's most famous aborted masterpiece, Brian Wilson's extravaganza of California karma, surf culture and the infinite head trip.

SMILE BOOTLEGS DISCOGRAPHY

Compiled by Lee Dempsey and Elliot Kendall
***Endless Summer Quarterly* Magazine**

Vinyl

Smile (Brother Records # ST-2580)
Side 1: Good Vibrations • Barnyard • Do You Like Worms • Old Master Painter/You Are My Sunshine • Wonderful • Bicycle Rider • Can't Wait Too Long • Tones • Cabin Essence/Who Ran the Iron Horse/The Grand Coulee Dam • Our Prayer • **Side 2:** George Fell Into His French Horn • Heroes and Villains • Vega-Tables • Wind Chimes • Mrs. O'Leary's Cow • I Love to Say Da Da • Holidays • Surf's Up • Child is Father to the Man •• This legendary first bootleg of the *Smile* material comes with a one-page insert. Despite advertising to the contrary, it did not contain a full color *Smile* booklet. "Wonderful," "Heroes and Villains," "Wind Chimes," "Cool, Cool Water," and most of "Surf's Up"/"Child is Father to the Man" are the released post-*Smile* versions. "Vega-Tables" is the Laughing Gravy (Dean Torrence) version. "Holidays" is actually a Miles Davis track, given to the bootleggers as a practical joke.

Smile (Brother Records # ST-2580-RE-1)
Side 1: Good Vibrations • Barnyard • Do You Like Worms? • Old Master Painter/You Are My Sunshine • Can't Wait Too Long • Tones • Cabin Essence/Who Ran the Iron Horse/The Grand Coulee Dam • **Side 2:** Bicycle Rider • Heroes and Villains • Our Prayer • Wonderful • Vega-Tables • Wind Chimes • Mrs. O'Leary's Cow • I Love to Say Da Da • Child is Father to the Man •• Color cover and one-page insert. "Heroes and Villains" and "Wind Chimes" are still the released versions. "Vega-Tables" is still the Laughing Gravy (Dean Torrence) version.

Smile (no labels - 2 record set)
Side 1: Good Vibrations I • Good Vibrations II • Good Vibrations (Work Pieces) • Barnyard • With Me Tonight (Early Version) • **Side 2:** Can't Wait Too Long • Wonderful • Holidays • Vegatables (Including Mama Said) • Child is the Father to the Man • **Side 3:** Heroes and Villains • Do You Like Worms?/Bicycle Rider • Wind Chimes • Cabinessence • Old Master Painter/You Are My Sunshine • Our Prayer • **Side 4:** Tones • Mrs. O'Leary's Cow (Fire) • George Fell Into His French Horn • Surf's Up • Cool Water • You're Welcome • *Smile* Promo Ad

Smile (Brother Records # ST-9002 - 3 record set)
Side 1: Heroes and Villains • Do You Like Worms? • Medley: Old Master Painter/You Are My Sunshine • Wonderful • Child is Father of the Man • Prayer • Cabin Essence • **Side 2:** Good Vibrations • Vegetables • Wind Chimes • Mrs. O'Leary's Cow • Cool Cool Water • Surf's Up • **Side 3:** Prayer • Love to Say Da Da • She's Goin' Bald • With Me Tonight • Wonderful • Child is Father of the Man • You're Welcome • Heroes and Villains • Heroes and Villains • Do You Like Worms? • Do You Like Worms? • **Side 4:** Good Vibrations • Good Vibrations • Cabin Essence • Surf's Up • Tones/Tune X • Tones/Tune X • **Side 5:** Medley: The Old Master Painter/You Are My Sunshine • George Fell Into His French Horn • Mrs. O'Leary's Cow • Mrs. O'Leary's Cow • Barnyard • The Woodshop Song • Holidays • Prayer • **Side 6:** Brian's *Smile* Session Party •• Red, green, and blue colored vinyl. Includes a full-color *Smile* poster and 7 pages of session sheets.

CD's

The Smile Era Outtakes (Quality Compact Productions # QCP 67001)
Smile Promo Ad • Good Vibrations (diff. takes) • Do You Like Worms? • Been Way Too Long • Tones (Tune X) • Surf's Up (try-outs) • Surf's Up (vocal Brian) • Child is Father to the Man • Our Prayer • Bicycle Rider • Fire (2 segments) • Fire (no "fire" crackling noise) • Wonderful (Brian vocal) • Home on the Range • Barnyard • You Are My Sunshine/The Old Master Painter

Smile (The Early Years # 02-CD 3317)
Surf's Up • Bicycle Rider Theme • Good Vibrations • Barnyard • Do You Like Worms • Medley: Old Master Painter/You Are My Sunshine • Can't Wait Too Long • Tones • Cabin Essence • George Fell Into His French Horn • Bicycle Rider Theme • Heroes and Villains • Our Prayer • Wonderful • The Four Elements -- A) Earth: Vegatables - B) Wind: Wind Chimes - C) Fire: Mrs. O'Leary's Cow - D) Water: I Love to Say Da Da • Child is Father to the Man • Surf's Up • Good Vibrations • *Smile* Promo Advert

Beach Boys Good Vibrations: Smile (Sphinx # SXCD011)
Smile Promo Advert • Good Vibrations (extended version) • Barnyard (pt 1) • Do You Like Worms • The Old Master Painter • You Are My Sunshine • Bicycle Rider • Can't Wait Too Long • Tones • Barnyard (pt 2) • Cabinessence • Our Prayer • George Fell Into His French Horn • Heroes and Villains (extended version) • Vegetables • Wind Chimes • Mrs. O'Leary's Cow • Fire • I Love to Say Da Da • Holidays • Surf's Up (instrumental) • Surf's Up (vocal - Brian) • Child is Father to the Man • Home on the Range • Wonderful • Barbie • What is a Young Girl Made Of?

Alive and Smilin' (Sphinx # SXCD010)
California Girls • Sloop John B • Darlin' • Shortenin' Bread • Do It Again • Little Deuce Coupe • Skating USA (Roller Skating Child) • Peggy Sue • In My Room • Smile Promo Advert • Good Vibrations • Bicycle Rider • Been Way Too Long • Tones (instrumental) • Surf's Up (tryout instrumental) • Surf's Up (vocal - Brian) • Child is Father to the Man • Our Prayer • Bicycle Rider (version 2) • Fire (2 segments) • Fire (no "Fire" crackling noise) • Wonderful (vocal Brian) • Home on the Range • Barnyard • You Are My Sunshine/The Old Master Painter

Smile (T 2580-2)
Good Vibrations • Holidays • Vegetables • Child is Father of the Man • Wonderful • Been Way Too Long • Barnyard • Cabinessence • Our Prayer • Tones • Barnyard • Heroes and Villains • Do You Like Worms? • Wind Chimes • Mrs. O'Leary's Cow • George Fell Into His French Horn • Surf's Up • The Old Master Painter • You Are My Sunshine • Cool, Cool Water •• Picture disc.

Smile + Bits and Pieces (T 2580-2 - 2 CD set)
Disc 1: Good Vibrations • Holidays • Vegetables • Child is Father of the Man • Wonderful • Been Way Too Long • Barnyard • Cabinessence • Our Prayer • Tones • Barnyard • Heroes and Villains • Do You Like Worms? • Wind Chimes • Mrs. O'Leary's Cow • George Fell Into His French Horn • Surf's Up • The Old Master Painter • You Are My Sunshine • Cool, Cool Water •
Disc 2: *Smile* Promo Advert • Wonderful (Vocal) • Love to Say Da Da • She's Goin' Bald • You're Welcome • Barnyard (The Real One) • The Woodchop Song • Our Prayer (No Overdubs) • Mrs. O'Leary's Cow (With Crackling Fire) • Medley: The Old Master Painter/You Are My Sunshine (Instrumental) • Tones (Complete Version) • Cabin Essence (Early Version, No Overdubs) • With Me Tonight • Heroes and Villains (Two Bits Of) • Do You Like Worms (Version 2) • Prayer (Rehearsal) • Surf's Up (Rehearsal) • Tones (Rehearsal) • Don't Talk (*Pet Sounds* Backing Track) •• Picture disc; includes color *Smile* cover fold-out.

Brian Wilson - Smile (Chapter One Digital Recordings # CO 25145)
Surf's Up (vers. 1) • Bicycle Rider Theme • Good Vibrations • I'm In Great Shape • Vegetables/Mama Says • Child is Father of the Man • Wonderful • Can't Wait Too Long • With Me Tonight • Cabin Essence • Our Prayer • Tones • Heroes and Villains • Do You Like Worms? • Wind Chimes • Fire • George Fell Into His French Horn • Surf's Up (vers. 2) • You Were My Sunshine • Water • Cool, Cool Water

The Beach Boys - The Alternative Smile Collection (Smile 9212)
Prayer #1 • Love to Say Da Da • She's Goin' Bald • With Me Tonight • Wonderful • Child is Father of the Man • You're Welcome • Heroes and Villains #1 • Heroes and Villains #2 • Do You Like Worms #1 • Do You Like Worms #2 • Good Vibrations #1 • Good Vibrations #2 • Cabin Essence • Surf's Up • Tones/Tune X #1 • Tones/Tune X #2 • George Fell Into His French Horn • Mrs. O'Leary's Cow #1 • Mrs. O'Leary's Cow #2 • Barnyard • The Woodchop Song • Holidays • Prayer #2

Smile (Vigotone # VIGO 110/111 - 2 CD set)
Disc 1: Heroes and Villains • Do You Like Worms? • Old Master Painter/You Are My Sunshine • Wonderful • Child is Father to the Man • Prayer • Cabin Essence • Good Vibrations • Vega-Tables/I'm in Great Shape • Wind Chimes • Mrs. O'Leary's Cow • Cool, Cool Water • Surf's Up • Prayer • I Love to Say Da Da • Untitled (She's Going Bald) • Untitled (With Me Tonight/ Wondeful) • Child is Father to the Man • You're Welcome • Heroes and Villains (x4) • Do You Like Worms? •• **Disc 2:** Good Vibrations • Cabin Essence • Surf's Up • Tones/TuneX • Old Master Painter/You Are My Sunshine • George Fell Into His French Horn • Mrs' Oleary's Cow • Barnyard • Woodshop • Holiday • Prayer • Surf's Up • *Smile* Era Party •• Includes a cardboard slipcase, deluxe color booklet and *Smile* poster.

Considering the Beach Boys' reputation as America's premier vocal group, and the number of people who've circulated in and out of the Beach Boys' inner circle over the years, it's downright amazing that it took nearly *seventeen years* for the first unreleased *Smile* material (and likewise, the first *Smile* bootleg) to appear on the music scene. For years, Beach Boys fans obsessed with the *Smile* album had to suffice by scrapping together released tracks off of *Smiley Smile*, *20/20*, *Sunflower*, and *Surf's Up* to create a pseudo-*Smile* lineup. Then, in 1984, a tape containing a number of original *Smile* tracks (apparently compiled at the Beach Boys' request) made its way to the outside world. This tape was quickly pressed to vinyl, and the *Smile* bootleg onslaught began.

For the record, most of the *Smile* bootlegs on the market have their origins in four collector's tapes:

1) The aforementioned tape, allegedly compiled by the Beach Boys for their personal use. Highlights included the legendary "Mrs. O'Leary's Cow," "Do You Like Worms," "Can't Wait Too Long," and the "Surf's Up" sessions. This tape served as the basis of the *Smile* (Version 1) bootleg LP on a fictitious Brother Records label.

2) A tape that surfaced shortly thereafter, containing Brian's original version of "Wonderful," "Child is Father to the Man," and better quality versions of many of the tracks on "Tape 1." This tape became the *Smile* (Version 2) bootleg LP on the fictitious Brother label.

3) A tape allegedly compiled by (and surreptitiously stolen from) Brian's management when a legitimate *Smile Sessions* release was briefly considered in 1988. This tape contained the legendary original versions of "Wind Chimes" and "Vega-Tables," Brian's solo demo of "Surf's Up," and a rousing seven minutes of unreleased "Heroes and Villains" segments. This became the basis of a Japanese-origin Smile bootleg CD (T-2580-2) that took the Beach Boys' collector's circuit by surprise in 1990.

4) Another tape from the same source as number 3, which included the original "I Love to Say Da Da," "I'm In Great Shape" *aka* "I Wanna Be Around" *aka* "The Workshop Song", and "Barnyard." This tape originally appeared on a two-LP set (long live vinyl!) in 1991.

Tracks from these four tapes have appeared in countless permutations and combinations, in quality ranging from near-master to near-disaster.

Summary: In our opinion, the Vigotone *Smile* bootleg described in this article is the most comprehensive (and best quality) collection of *Smile* material to date. In addition, collectors will truly enjoy the accompanying 66-page full-color booklet of period interviews and the *Smile* cover fold-out poster.

Editor's note: ENDLESS SUMMER QUARTERLY, since the Summer '93 issue (Vol. 6, #4), has done a complete turnaround to become the most informative & accurate Beach Boys fanzine since the demise of ADD SOME MUSIC in 1984. New editor Lee Dempsey's work renders all previous issues published by the (lame) previous editor as worthless! So drop 'em a line at P.O. Box 470315, Charlotte, NC 28247. It's $20 for 4 issues in the USA, $24 for overseas (make checks payable to Lee Dempsey).

BEACH BO

Catch a wave (and you're sitting on top of the world) - a new box set includes 30 minutes of unreleased material from the legendary lost *Smile* album

by Michael Kemp

Tower
Pulse!
Magazine
1993

In the year 802,701 AD, HG Wells' Time-Traveller finds himself "Doing Time On Planet Earth" with two main variants of human being for company: the childlike gentle Eloi and the subterranean carnivorous Morlocks. This is not unlike attending the annual Beach Boys Convention in Greenford, Middlesex, and checking out the two distinct camps of Beach Boy fanatic.

Camp A - The Morlocks - tend to go surfing on a regular basis, wear striped candy shirts way into their middle-age, have an inexhaustible penchant for cars, girls and hamburgers (but not necessarily in that order), appear physically healthy, mentally dogmatic and "know what the public wants". Camp B - the Eloi - are rarely seen by daylight, wear rose-petal shirts stitched together with gossamer thread, huddle together in small groups and whisper achingly about fragments of long-forgotten tapes. Apart from Greenford gatherings, they are only glimpsed in public being escorted out of department stores in Century City for playing in the tree house; or turning up silently at Capitol Records board meetings with pre-recorded tapes that say "Yes", "No" or "Well, maybe".

Both of these tribes have something very special to celebrate now with the release of *Good Vibrations - 30 Years Of The Beach Boys*, a six-CD box set containing 141 tracks and over six hours of music. And the Eloi in particular are in for a big surprise because Brian Wilson, Van Dyke Parks and the Beach Boys have finally sanctioned the release of 30 minutes worth of finished and unfinished tracks from the legendary lost *Smile* album from 1967 which appear in ghostlike form towards the end of the second CD.

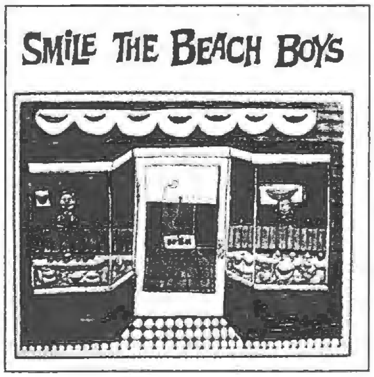
The inclusion of the *Smile* tapes may appear at first glance to be the jewel in the crown, but there's far more to this mammoth retrospective set than just that. Forget all those countless Capitol re-issues - *20 Golden Greats, Summer Dreams, Bug-In, Let's Recycle Barbara Ann Again* (great stomping Morlock music, that) - this one is the business, from the early demo of Brian Wilson pounding away at 'Surfin' USA' to the ubiquitous 'Kokomo'.

The early primitive material seems to have been cleaned up in the transfer to compact disc - hearing 'In My Room' is like having the young Wilson brothers and Mike Love harmonising in your own front room; in 'Catch A Wave' you can actually hear the waves shimmer with the cymbals. The enthusiasm from the surf/car period is potent and contagious.

From small acorns, mighty oaks grow (and then start to grow funny). By the time we reach the assured vocal force of 'Don't Worry Baby' up to the plateau of promise that is 'Please Let Me Wonder' we're firmly on our way to greater and more complex things. Interspersed with radio jingles of the time ("You're listening to Murray the K - down by the old mill stream") and taking in *Party* out-takes like 'Ruby Baby', we're soon at the *Pet Sounds* landmark material which begins midway through the second CD. After that we're in deep, deep water....

Which brings us back to the *Smile* recordings. Try as I may, I can't think of any other band whose importance and reputation amongst "serious" fans has rested for so long on music that NO-ONE HAS ACTUALLY HEARD. When the long-awaited single of 'Heroes and Villains' eventually came out in July '67 it somehow seemed a little, um, tame, especially in the wake of growing rumours of strangeness. There were multi-layered harmonies for sure, but it was hardly jawdropping stuff. Since then of course we've heard further rumours of unfinished versions, even an 11-minute take for God's sake.

In 1971 when 'Surfs Up' finally surfaced as a cut-and-paste job to garnish the Beach Boys album of the same name (Brian apparently still didn't want it released) - it was greeted as "music of the spheres". And when the first set of bootlegs from *Smile* started circulating in the early '80's, even beneath layers of sonic murk, the music really did deliver that twilight promise.



ORIGINAL PROPOSED ATWORK FOR THE UNRELEASED *SMILE* ALBUM

A decade later, Capitol put together their masterful "2 for 1" series in 1990 and we finally got to hear the 'In The Cantina' section from 'Heroes and Villains'. Was it worth the wait? 23 years for a middle eight? The Eloi certainly seemed to think so. But there's more, isn't there? Well, there are two ways of looking at this; it's great to have these sessions legally available over the counter at last and if you haven't heard this material before it is truly stunning.

However the bad news for the hardcore fan is that contrary to the advance publicity - "Most of these have never been bootlegged" - the truth is less than that. The majority of these tracks have been around on bootleg for the past three years. All that is genuinely new here are 2 short snippets: 18 seconds in the middle of 'Do You Like Worms' and a 47-second coda to 'Vegetables'. Considering that one of the compilation producers stated a couple of years back that there was "hours of stuff" in the vaults, you have to wonder where it's all gone?

For the uninitiated, however, 'Heroes And Villains (Sections)' is quite astonishing, sounding like an orchestrated counterpoint between a human farmyard and a group orgasm therapy session in the studio (bet Dennis was there!), it's more reminiscent of Zappa's 'It Can't Happen Here' than anything hinted at on *Pet Sounds*. This apparently would have comprised 'Part 2' of 'Heroes And Villains' - cancelled in the sad collapse of *Smile*.

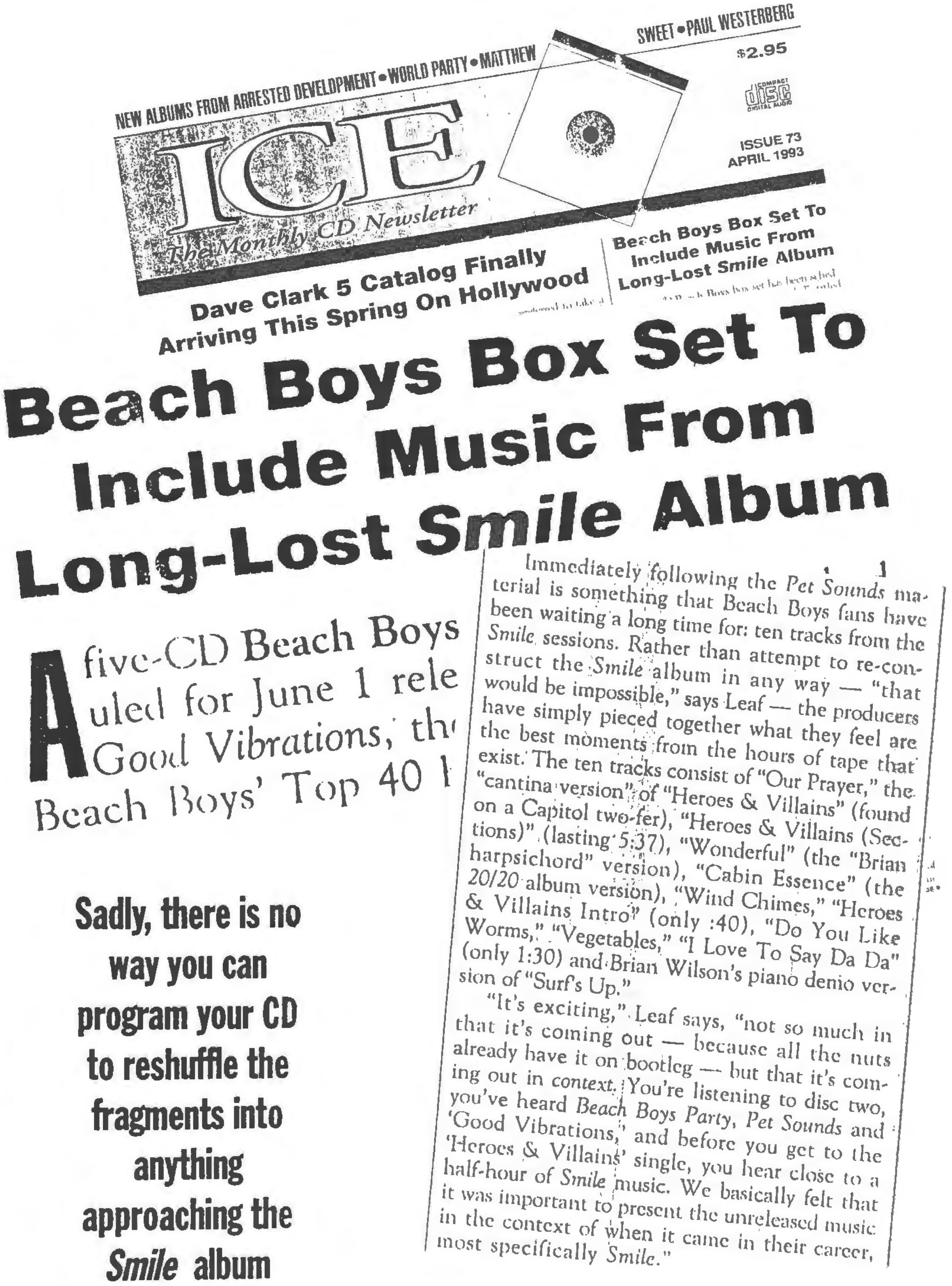
Stunning though these unreleased fragments are, there is sadly no way you can program your CD to reshuffle them into anything

Y S

approaching what the *Smile* album would've sounded like, although you get the general texture, which is intoxicating to say the least. But if the compilers really had access to everything, where's 'Inspiration' which was recorded between 'Good Vibrations' and 'Heroes And Villains', discovered during a 1988 search of the Capitol vaults and pronounced "magnificent"? Or 'Earth Music' from 'The Elements Suite', or, from the same suite, 'Fire' when Brian apparently made the orchestra wear fireman's hats and later locked away the tapes, believing them metaphysical and directly responsible for causing spontaneous conflagrations all over LA, the rest of 'Child Is Father Of The Man', 'The Old Master Painter', and most of all the truly mysterious 'I'm In Great Shape (aka 'Friday Night"), listed on the *Smile* sleeve but never heard of since?

It's common knowledge that Mike Love & Co didn't want *Smile* released at the time . But after a while neither did Brian, for totally different reasons. He seemed almost terrified by his own power in creating musical landscapes.

It's very tempting to concentrate on the *Smile* material at the expense of the rest of the *Good Vibrations* box set . We haven't yet mentioned the fifth CD which is a collector's dream - more demos, radio spots, tracks, tracking , sessions, alternate studio takes, live versions, a whole bunch of music-in-one-channel- vocals-in-the-other mixes - all of which give fascinationg insight to the working methods of the "Cezanne Of Rock And Roll" (As Don Was dubbed him). There are also several early takes of 'God Only Knows' and if you remain un-moved by the last one then you need to see a doctor - or possibly an undertaker.



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The Monthly CD Newsletter

ISSUE 73
APRIL 1993

Dave Clark 5 Catalog Finally Arriving This Spring On Hollywood

Beach Boys Box Set To Include Music From Long-Lost *Smile* Album

Beach Boys Box Set To
Include Music From
Long-Lost *Smile* Album

A five-CD Beach Boys
uled for June 1 rele
Good Vibrations, th
Beach Boys' Top 40 I

Immediately following the *Pet Sounds* ma-
terial is something that Beach Boys fans have
been waiting a long time for: ten tracks from the
Smile sessions. Rather than attempt to re-con-
struct the *Smile* album in any way — "that
would be impossible," says Leaf — the producers
have simply pieced together what they feel are
the best moments from the hours of tape that
exist. The ten tracks consist of "Our Prayer," the
"cantina version" of "Heroes & Villains" (found
on a Capitol two-fer), "Heroes & Villains (Sec-
tions)" (lasting 5:37), "Wonderful" (the "Brian
harpsichord" version), "Cabin Essence" (the
20/20 album version), "Wind Chimes," "Heroes
& Villains Intro" (only :40), "Do You Like
Worms," "Vegetables," "I Love To Say Da Da"
(only 1:30) and Brian Wilson's piano denio ver-
sion of "Surf's Up."

"It's exciting," Leaf says, "not so much in
that it's coming out — because all the nuts
already have it on bootleg — but that it's com-
ing out in *context*. You're listening to disc two,
you've heard *Beach Boys Party*, *Pet Sounds* and
'Good Vibrations,' and before you get to the
'Heroes & Villains' single, you hear close to a
half-hour of *Smile* music. We basically felt that
it was important to present the unreleased music
in the context of when it came in their career,
most specifically *Smile*."

Sadly, there is no way you can program your CD to reshuffle the fragments into anything approaching the *Smile* album

There's also a sixth CD - a special present for UK fans which isn't on the US box - which sounds great until you read the tracklisting. Just five tracks? 'Tears In The Morning' (a Bruce Johnson composition)? Whuffo? A nicer present would have been to leave out this disc altogether - the fifth CD is the genuine bonus - or at least put something worthwhile on it like 'Let Him Run Wild', the original B-side to 'California Girls' which Brian Wilson allegedly didn't want to be included in the box set.

So, what's happening with Brian at the moment, I hear you ask? Well, after the self-respecting and sometimes startlingly good comeback album (check out 'Rio Grande' and the middle bit of 'There's So Many'), the follow-up, *Sweet Insanity*, remains unreleased - and having heard some rough mixes it doesn't seem a bad idea to keep it that way. Part of thre problem is the continued presence of the "good" Dr Eugene Landy who has written some lyrics and even a proportion of the music. However, Brian is now working on a new project, this time with his old *Smile* sparring partner Van Dyke Parks. Dr Landy now seems to be well and truly off the case. He was recently fined $1,000 by an LA court for making contact with Brian. Also involved is Andy Paley who helped to flesh out the dream of *Brian Wilson* - and helped to compile and produce the box set - and overseeing the whole thing, the omnipresent Don Was. If that combination can't produce sweet music, nothing will.

As for The Beach Boys themselves, they're about to release the pleasant but undemanding *Summer In Pariadise* featuring a brace of would-be 'Kokomos's and Brian is nowhere to be seen. What is expected is that "The promotion quarterback would like to thank his team" and that "Executive in charge of Production for Brother Entertainment is Mike Love". What is not expected is that Van Dyke Parks turns up like a tongue-in-cheek buccaneer playing accordian and additional keyboards.

Even if it all ends here, *Good Vibrations*' remarkable panoramic view over the Beach Boys' strange and illustrious career, through some of the most consumate, haunting, shimmering music to come out of the rock'n'roll tradition so far - testifies and will stand as a monument to one of the few true originals of American contemporary music ■

Michael Duncan

American Psychedelicacy: Digging for Worms with

Photos © Capitol/EMI Records.

Art issues. / January–February 1994

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As a phenomenon, Hawthorne, California's own "All American Band," the Beach Boys, invite much heavy thinking about the ironies of American success. The history of Brian Wilson and the group is replete with child abuse, transcendental meditation ripoffs, LSD abuse, Manson family flirtation, eating disorders, nervous breakdowns, incest, a Svengali shrink, and million-dollar intrafamilial lawsuits. Yet set apart from all the talk-show psycho-fodder is Brian Wilson's actual body of work: intensely quirky, harmonically sophisticated, sonorously luscious Pop songs, the only legitimate heirs to the "three-minute operas" concocted by Phil Spector.

Beyond his better known surf 'n' turf hits, Brian's ballads *Please Let Me Wonder*, *Caroline No*, and *I Just Wasn't Made for These Times* transform adolescent melancholy into a longing for the sublime. His ambitions reached their peak during the lengthy recording of *Smile* in 1966, the unfinished album that might have eclipsed the influence of the Beatles' soon-to-be-released *Sergeant Pepper's Lonely Hearts Club Band*. In an interview at the time, Brian predicted a happy future for psychedelic music. When asked to describe himself, he impulsively replied, "I'm...psychedelicate." This condition was to be both the source of his achievement and the cause of his downfall.

The distinctive vocal harmonies in the Beach Boys' music have their decidedly unhip sources in the music of the white suburbs, Protestant hymns, barbershop quartets, campfire sing-alongs, and standards as sung by nineteen-fifties Tin Pan Alley groups like the Four Freshmen. The Beach Boys' success hinged on marrying this white-bread sound with the emerging youth cult surfing scene, complete with hot rods, twangy guitars à la Dick Dale, and California girls by the carload. But Brian's participation in Capitol Records' hit-making machine was destined to be problematic. The flipside of the rah-rah 1963 single *Be True To Your School* was the paean to solipcism and introversion *In My Room*, which celebrated that dark place where Brian would "Lie awake and pray/ Do my crying and my sighing/ Laugh at yesterday." Appropriately, both sides of the single were hits, indicating the split allegiances that were later to tear Brian apart, essentially sending him to his room for the twenty years between 1968 and 1988.

Brian Wilson

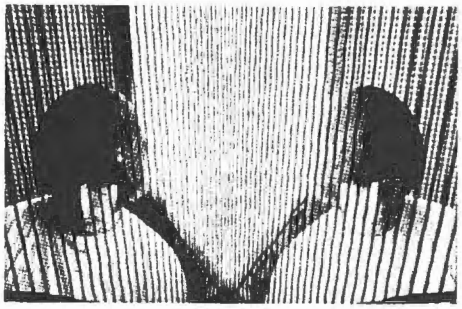
Early nineteen-sixties Hawthorne, "The City of Good Neighbors," was mostly a white, working-class tract-home community of defense contract workers, only a notch down in status from nearly Lakewood, home of today's Spur Posse. Joan Didion has attributed the Spur Posse's recent reign of terror to the town's traditional coddling of male teens, groomed since World War II to go directly from the high-school football field to jobs on the local aircraft assembly lines. Now, with defense industry cutbacks, Lakewood's former quarterbacks are unemployed and working only on Posse business: accruing points by jumping every 14-year-old girl in town. For Didion, Lakewood's disintegration is the result of the bankruptcy of a post-frontier American dream of easy California success: the breakdown of a postwar planned community. Lakewood's 17,500 tract houses built in the nineteen fifties were intended to be sustained by the ever-burgeoning aircraft industry. With the economic collapse of that industry, the "community" loses its meaning, and the Spur Posse gallops in to fill the void.

The Beach Boys were similarly pushed forward by all-American athletic competition. In the early days, the Wilson boys' abusive father and manager, Murry, egged the group on like a frustrated high-school coach, criti-

America hurts because it has a powerful disintegrative influence upon the white psyche. It is full of grinning, unappeased aboriginal demons...and it persecutes the white men, like some Eumenides, until the white men give up their absolute whiteness...One day the demons of America must be placated, the ghosts must be appeased, the Spirit of Place atoned for. Then the true passionate love for American Soil will appear.

—D.H. Lawrence,
Studies in
Classic American Literature

cizing every aspect of their song writing and performing. Despite the group's seemingly instant and unwavering success, there was always the competition. Murry was furious when a song that Brian wrote (*Surf City*) became a number one hit for rivals Jan & Dean. Another of Brian's early songs included a direct taunt to their falsetto-driven rivals, the Four Seasons. Later that same year, Brian's worry about keeping artistically abreast of the Beatles became a source of major anxiety. All along, the pressure to maintain their success was fostered by Capitol's doubts that the group would outlive the surfing craze. The record company pushed Brian to churn out as much product as possible while the demand lasted. In their first four years of existence, the Beach Boys recorded ten albums.



The other members of the band (Brian's two brothers, cousin, and childhood friend) were typical teenagers, thrilled by the money, power, and sex appeal of their instant success. The group's recent thirtieth anniversary boxed set includes five songs that have been remixed in stereo to separate the instrumental and vocal tracks on opposing channels. In isolation, the voices—without Brian's dense, protective production—are aggressively assertive, involved in a literal, palpable form of male bonding. Even Brian's strained falsetto seems fueled on testosterone. In *I Get Around*, Brian's banshee falsetto circulates over and around Mike Love's straight-on nasal solo, amplifying the song's macho boasts with an otherworldly frenzy. Such adolescent male competitiveness sustained and fostered the group's dynamic.

Brian Wilson's fallout with the trappings of success occurred quickly. On tour in late 1964, he fell apart on board a plane to Houston. After recovering from this first nervous breakdown, he managed to convince Capitol and the group that he should retire from the road to concentrate on writing. The payoff was *Pet Sounds*, the first cohesive pop album, a suite of songs that celebrates teen angst with an intensity and compassion rarely equaled since. While the group continued their nonstop touring, Brian continued experimenting, culminating in the breakthrough single *Good Vibrations*. Although the song's radical weirdness at first completely bewildered the group, it clinched the Beach Boys' status as an "important" band and inspired Brian to push his ambitions further.

In 1966, Brian began working with lyricist Van Dyke Parks on *Smile*, which proposed nothing less than a redemptive, comic vision of America. In Parks, Wilson found the perfect lyricist for his oddly structured, eclectically allusive, fragmented music. The two shared a comic vision that thrived on the Americana of folk songs and legend. On the new boxed set's solo version of *Surf's Up*, Brian's performance belies his famous inarticulateness. He sings Parks' baroque, pun-driven, heady lyrics with a knowing intensity, soaring into ethereal bliss at the song's fade-out. That song, along with the rest of the album, was scrapped. Only now, with thirty minutes of the unfinished sessions creeping out of Capitol's vaults, can *Smile*'s doomed fate be understood, its breakdown the result of issues larger than the Beach Boys.

Brian described *Smile* as "religious white spiritual music...a teenage symphony to God." Although the Beach Boys seem to be advocates of an unabashed teen hedonism, their youth-cult celebration is always grounded by an old-fashioned Protestant morality. This is a group unembarrassed to record a luscious, harmonic version of *The Lord's Prayer*. Mike Love has recalled walking home with the Wilson boys after singing church songs on "youth night" at the local Presbyterian church. With predestined inevitability, Protestant gloom regularly infiltrates the Beach Boys' California paradise. Despite the girlfriend's soothing words, the lyrics of *Don't Worry Baby* do not celebrate the potential thrill of an upcoming drag race so much as portend the threat of disaster. Brian's plaintive delivery indicates that things are not really going to turn out all right. Nevertheless, the upside of Hawthorne Protestantism is manifested in Brian's firm belief in the redemptive possibilities of rock music. With a kind of religious conviction, he repeatedly described his ambition to write a genuinely spiritual music that is the expression of "the sounds I hear inside my head."

Smile's religious reading of America was a natural subject for Brian, and a close reading of the lyrics demonstrates the album's epic intention. With segments devoted to each of the four elements, the album located itself in a mythopoeic America, breezily mingling references to Wild West cantinas, pilgrims, Indians, railroads, and robber barons. Brian announces his intention in the refrain of *Do You Dig Worms*: "Rock rock roll, Plymouth Rock roll over..." Wilson and Parks roll over Plymouth Rock to search for alternative routes for American civilization. *Cabinessence* is a self-described "song of the Grange" (the nineteenth-century organization of farmers) that alludes to truck drivers and the frontier immigrant work force. A repeated refrain in *Heroes and Villains*—"Who ran the iron horse?"—questions the authority behind Manifest Destiny. The album's premise is summed up in another of that song's repeated refrains: "Bicycle rider just see what you've done/ To the church of the American Indian." Through an allusion to the erotic betrayals of C.C. Ryder, the hero of the classic blues song, Wilson and Parks playfully make the guilt of the Eurocentric American bicycle rider the subject for a hybridized "white blues" music.

Smile's apocalypse comes to its "heart-hardened hero" at the climax of the nineteenth-century opera lavishly described in *Surf's Up*. Gliding on the crest of destruction—"Surf's up aboard a tidal wave"—Brian offers redemption in the form of a children's song whose message is love: "And the children know the way...The child is father to the man." This point, the payoff of the album's far-flung references and scope, is the simple-minded doctrine of Flower Power and the Woodstock Nation that has today lost all meaning. Indeed, the real redemption of *Surf's Up* is offered by Brian's choirboy falsetto sailing above a pounding piano, mirroring the chord progressions of *Our Prayer*, the album's earlier, lyricless paean to the group's harmonics. With a perhaps more appropriate lyric, Brian's "prayer" concludes with a glorious "ommmmm." At the end of the album, Parks and Brian's grand ambitions left them with little to say.

Brian's abandonment of *Smile* can be seen as a result of the psychic fallout D.H. Lawrence finds in the great novels of Hawthorne and Melville. In Lawrence's mystico-psychological vision, indigenous New World demons exact a deadening poetic justice upon any American cultural effort that seeks to combine the "spiritual" with the "white." The very concept of a "white blues" exacts an heavy toll that must contend with the psychic losses of the slave ship and auction yard. In *In the American Grain*, William Carlos Williams attempts to circumvent this spiritual roadblock by resurrecting the massacred native Americans: "...to lift dead Indians tenderly from their graves, to steal from them—as if it must be clinging even to their corpses—some authenticity."

To tap into that authenticity requires a descent into "seed" culture and a shrugging off of European influences and imperialist guilt. Both Lawrence and Williams used their respective agendas as calls for formal experimentation and radical change in American art. They were not after the sort of dry social-studies projects currently exhibited in the name of therapeutic multiculturalism; indeed, they both point to the Puritan-inspired legislation of public morality as the largest stumbling block to the development of an authentic American culture. As Williams wrote, "All that will be new in America will be anti-Puritan." The descent into authenticity that he sought represents a darker American Romanticism, one that could as yet only be dimly envisioned. "However hopeless it may seem, we have no other choice: we must go back to the beginning; it must all be done over; everything that is must be destroyed."

The refrain from *Surf's Up*, "Columnated ruins domino," evokes a romantic apocalypse that Williams might espouse. But *Smile* had little to offer after the tidal wave hit. For the logo of Brother Records, the Beach Boys' label begun in 1967, Brian chose the image of a Ute warrior on horseback. Taken from a 1908 sculpture by Cyrus Dallin entitled *Appeal to the Great Spirit*, the image was intended to depict the plight of the decimated North American Indian. Brian Wilson instinctively grasped the problems he faced as an American artist. His slippage from the role expected of him as a Beach Boy resulted in songs that are uniquely fragile and remarkably vulnerable portraits of a straight white boy sans all defense. But *Smile* led him into a search for authentic American roots, a search that has stymied the greatest American writers, from Hawthorne to Faulkner. Brian was not strong enough to free himself from the influence of Capitol Records, his family, and his formative years in Hawthorne, California. His identification with the Ute warrior remains unrealized; the Great Spirit has not protected him.

Opposite page, left: Capitol Records proposed design for *Smile*.

Sources: *Look! Listen! Vibrate! Smile!*, Dominic Priore; *Wouldn't It Be Nice: My Own Story*, Brian Wilson with Todd Gold; *Heroes and Villains: The True Story of the Beach Boys*, Steven Gaines; *The Beach Boys*, Byron Preiss; "Trouble in Lakewood," Joan Didion (*The New Yorker*, July 26, 1993).

Michael Duncan is a screenwriter living in Los Angeles.

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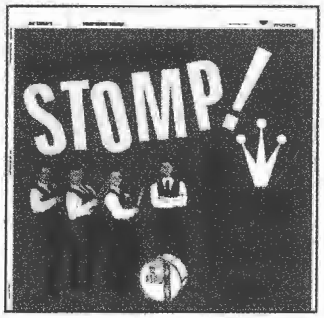

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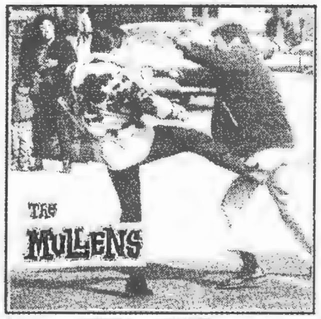
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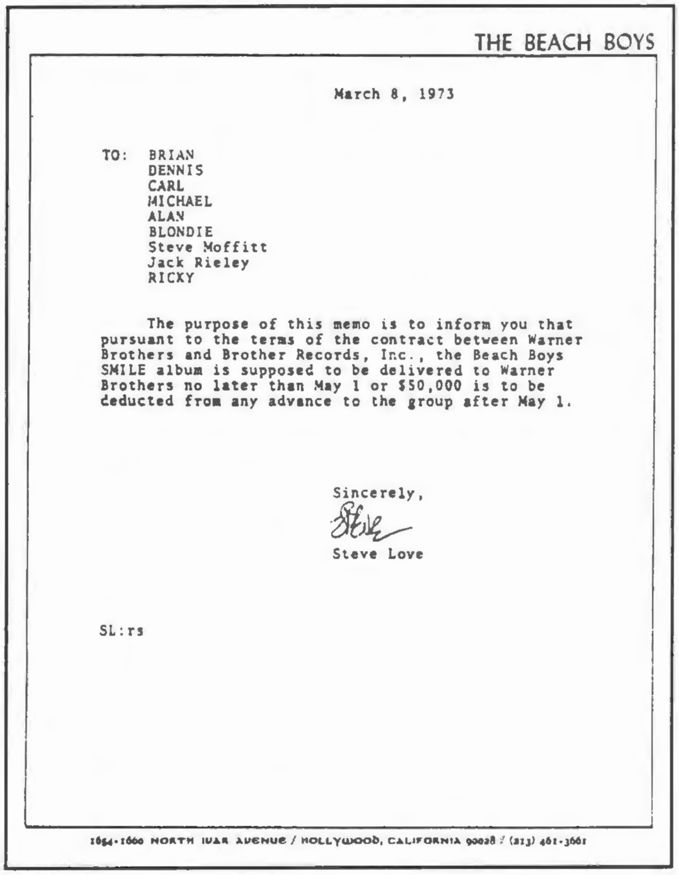
Continued on page 128



THE BEACH BOYS

March 8, 1973

TO: BRIAN
DENNIS
CARL
MICHAEL
ALAN
BLONDIE
Steve Moffitt
Jack Rieley
RICKY

The purpose of this memo is to inform you that pursuant to the terms of the contract between Warner Brothers and Brother Records, Inc., the Beach Boys SMILE album is supposed to be delivered to Warner Brothers no later than May 1 or $50,000 is to be deducted from any advance to the group after May 1.

Sincerely,

Steve Love

SL:rs

1654-1660 NORTH IVAR AVENUE / HOLLYWOOD, CALIFORNIA 90028 / (213) 461-3661

By 1969, of course, progressive radio announcers were in the process of turning Top 40 A.M. radio on its heels, and setting up new standards for listeners. The F.M. dial became the home of The Woodstock Nation, Album Oriented Rock (A.O.R.), and finally what is known today as the Classic Rock radio format. Warner Brothers knew that the impact of the music from SMILE would indeed restore credibility in the F.M. marketplace to the sagging artistic reputation of The Beach Boys. The bits of SMILE legend and music that The Beach Boys were able to exploit, plus the steady airplay afforded to the Parks/Wilson shadow of "Sail On Sailor" piqued F.M. audience and disc jockey interest in the group. Indeed, during this period, the touring group managed to slip five SMILE tunes into their stage repertoire (these being "Good Vibrations," "Heroes & Villains," "Vegetables," "Cool, Cool Water" and "Surf's Up") in a set top-heavy with selections from SUNFLOWER, SURF'S UP, WILD HONEY, FRIENDS and a bunch from PET SOUNDS as well. However, try as they may, the touring Beach Boys never locked in as a "heavy" for the F.M. radio market, due to their conservative attitude toward SMILE, and Brian Wilson, back in that crucial year of 1967. It was too little, too late when The Beach Boys included SMILE music to close their 1969, 1970 and 1971 LPs.

Since Capitol's release of ENDLESS SUMMER in 1974, The Beach Boys resigned from the creative rock & roll scene and became nothing more than an oldies-but-goodies act. One could question what would happen if Brian Wilson were to pull the performance rights to his songs from "The Beach Boys" -- would they perform "Kokomo" for 90 minutes? Considering the abuse the touring group has dealt to Brian Wilson over the years, (and the embarrassment Mike Love continues to bring to the legacy of this once brilliant aggregation), this penance would be duly justified. In the meantime, generation after generation of vital young rock & roll groups (from The Ramones to XTC to The Untamed Youth) continue to deliver the goods and draw inspiration from the excitement of Brian Wilson's initial impetus.

And McCartney again has denied any plans for a reunion tour. "We're not the **Beach Boys**," Macca told the Chicago Sun-Times during a May 10 visit there. "I'm proud of what we accomplished as The Beatles. Making a reunion album is one thing, but we're not touring."

Therefore it remains extremely important that future generations of kids are able to enjoy the music created for SMILE. Without common access to the music, the future of pop is denied a vital resource. Attempts by Carl Wilson in 1972, bootlegs in the '80s and the recent indulgent whirl into the archive to produce GOOD VIBRATIONS: 30 YEARS OF THE BEACH BOYS (commonly known as "the box set") continue to tease, prick and frustrate the listener with only glimpses at SMILE's big picture. This is not good enough; EVERYBODY WANTS THE WHOLE THING! There is no doubt of this music's quality, and its very existence. Yet continual denial has pushed fans, year after year, into a perverse scramble to discover the music.

Part of the reason for SMILE's non-appearance today has been the abundance of tape, myths and uncertainty as to just what pieces of music were to be included. This causes confusion at the already inept corporate level. Those in a position to help release SMILE get hung up in the mystical mumbo-jumbo and artistic insecurities that plague Brian Wilson about the music. They get close to Wilson and, in awe, lose their objectivity. This overly-reverent frigidity is weak. After 30 years of aurally enlightened pop archaeologists taking a scholarly, research-oriented affection toward the music created for SMILE, there is little to be uncertain of. From my research, I have concluded that every piece of music that Brian worked on for SMILE exists in some completed form. All that's left is for the music to be legally released. Here is a list of completed songs that exist in the hands of collectors, which should be no problem for Capitol Records to (officially and coherently) release:

Our Prayer
Heroes & Villains (Parts 1 & 2)
Barnyard
Do You Dig Worms
The Old Master Painter/You Are My Sunshine
She's Goin' Bald
Wonderful
Child Is Father To The Man
Cabinessence
Bicycle Rider
Good Vibrations
Look
Vegetables
Holidays
Wind Chimes
Mrs. O'Leary's Cow
I'm In Great Shape
Love To Say Dada
Surf's Up
Well, You're Welcome

There are even three link tracks (all subtitled "Heroes & Villains") that fit into the pie:

1.) The a capella bits (which sound similar to the intros to "All Dressed Up For School" and "Goin' On") that precede the "Gee" section from "Heroes & Villains (Part 2)." Available on "the box set" as part of "Heroes & Villains (sections)." *Link Track 1*

2.) The "tack piano" and "heavy bass" instrumental version of the "Bicycle Rider" music. Available on "the box set" as part of "Heroes & Villains (sections)." *Link Track 2*

3.) The "choo choo" fire engine music listed as "Heroes & Villains (intro)" on "the box set." *Link Track 3*

Let there be no confusion about SMILE from here on in. Interesting session tape and incomplete tracks aside, every title you see above is attatched to a finished piece of music.

Some confusion remains among more conventional Beach Boys' fans concerning the titles above that feature wordless vocals ("Heroes & Villains (Part Two)," "Barnyard," "Do You Dig Worms," "Child Is Father To The Man," "Love To Say Dada," "Well, You're Welcome") and those tracks that are purely instrumental ("Look," "Holidays," "Mrs. O'Leary's Cow," "I'm In Great Shape"). To the common Beach Boys listener, these seem "unfinished," as common Beach Boys' listeners tend to be rather conservative and limited in their scope of pop music. These "fans" fail to recognize Brian Wilson's mastery of instrumentals and his penchant for experimentation with diverse musical influences.

His band (somewhat obviously) had its roots in the Los Angeles surf music scene pioneered by instrumental groups such as The Bel Airs, Dick Dale & his Del-Tones and The Revels. The surf instrumentals were an extension of '50s rhythm & blues and rockabilly instrumentals (by the likes of Bill Doggett, Duane Eddy and Link Wray) reverberated through guitars and amplifiers designed in Redondo Beach by Leo Fender. The sound was socially motivated by Southern California's natural proximity to one of the world's most excellent surfing regions. L.A. had revolutionized the ancient Hawaiian sport of surfing via the pioneer boardshaping of locals Tom Blake and Bob Simmons. These men brought the sport out of the realm of the strongman and into the hands of teenagers. This revolution coincided with the advent of rock 'n' roll -- kids brought the music to the beach via the brand new "transistor" radio. It was a cultural movement of tremendous focus, and Wilson's "genius" arrived from that environment through osmosis. It couldn't have happened anywhere else or at any other time. The locally popular "West Coast jazz" vocal style Wilson adapted to the surf instrumental sound was an unconsciously brilliant match for a surfing culture (as we will discover in the next few paragraphs).

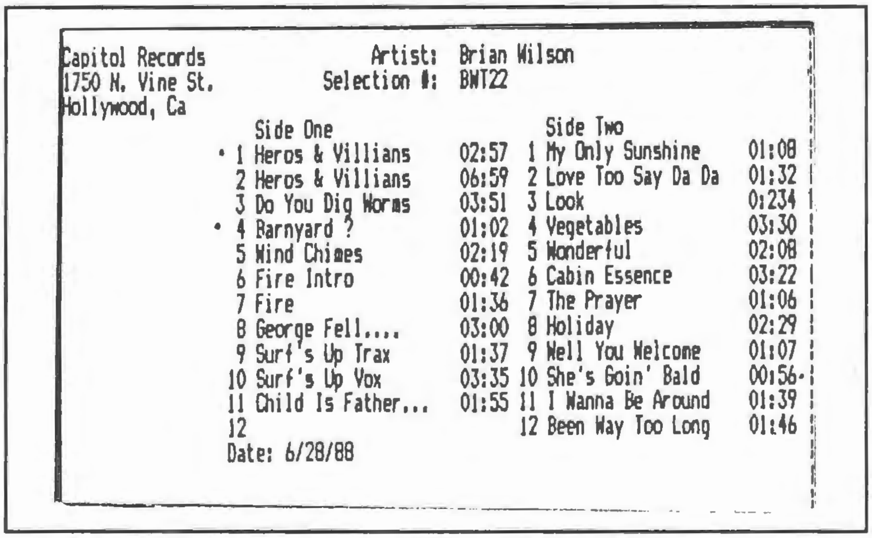
Although the Beach Boys had become famous for their vocal calisthenics, the truly amazing aspect of their recordings tend to be the arrangements in Brian Wilson's complex backing tracks. Jazz combos such as The Four Freshmen and The Hi Lo's had drawn their vocal arrangements from traditional Hawaiian music, such as chant. Wilson's initial genius was to adapt this vocal style to a sound based on L.A.'s indigenous folk art: surf music.

Wilson's melodicism led him to create a number of cool, moody instrumentals as well, such as the theme to the film "One Man's Challenge" (1962), "After The Game" (1964), "Summer Means New Love" (1965), "Let's Go Away For Awhile" and "Pet Sounds" (1966) and "Diamond Head" (1968). As recently as 1994, Wilson mined this side of his artistry with the theme to the Paul Bartel film "Shelf Life," titled "In My Moondreams." In light of the "pictorial music" overtones of SMILE, it is no surprise that Wilson created a few instrumentals (4) to push the thematic unity of the SMILE envelope. Greg Shaw describes this best: "The possibility of building a powerful, sometimes overwhelming mood is one of the instrumental's great advantages. A human voice can convey sadness... fear, hope... but only an instrumental can invoke an infinite range of emotions, bringing the imagination into full play."

Likewise, Wilson took off on many wordless (or semi-wordless) vocal vignettes for SMILE. "Little Pad" (from the released SMILEY SMILE album) is a great example of how Wilson evoked a pictorial mood with a minimum amount of verbiage. In 1966, Wilson was laying it out for the press: "I think there will be more and more adventures into spiritual music; chants, choral prayers, hymns and all that." A tune such as "Do You Like Worms" brings Wilson's music full circle with that of the Hawaiian chants that had influenced The Four Freshmen and The Hi Lo's (which in turn had impact on Wilson.)

From "Hawaiian Music and Musicians" by George S. Kanahele, we learn, "The chant, or mele of Hawai'i is the single most important cultural expression belonging to Hawaiians. In function and interpretation it explains the deepest levels of physical and spiritual union in humankind and our relationship to nature. It represents the prehistorical and historical events linking past with present and it represents the spontaneous emotional response of an individual to a specific instance of a physical or spiritual experience." Technically speaking, Kanahele continues: "Hawaiians characteristically sing in parallel six-chords (the triad in the first inversion). The practice of having the top voice of the harmony carry the melody spread to the mainland with Hawaiian musicians and became known as the much admired West Coast Style (from the 1930s to the 1960s). The high tenor lead could easily slip into falsetto at any time he desired."

Tunes such as "Love To Say Dada" is where Wilson expands on these roots, whereas "Child Is Father To The Man" manages to capture both the instrumental and vocal chant aspects of Wilson's creativity. Wilson: "When I've thought out a theme, I go to the piano and sit playing 'feels,' which are rhythm patterns and fragments of ideas. Then the song starts to blossom and become a real thing." In some instances, Wilson would compose lyrics that were discarded in the finished version of the song.



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Capitol Records                 Artist:  Brian Wilson
1750 N. Vine St.           Selection #:  BWT22
Hollywood, Ca
                Side One                         Side Two
             • 1 Heros & Villians     02:57  1 My Only Sunshine      01:08
               2 Heros & Villians     06:59  2 Love Too Say Da Da    01:32
               3 Do You Dig Worms     03:51  3 Look                  0:234
             • 4 Barnyard ?           01:02  4 Vegetables            03:30
               5 Wind Chimes          02:19  5 Wonderful             02:08
               6 Fire Intro           00:42  6 Cabin Essence         03:22
               7 Fire                 01:36  7 The Prayer            01:06
               8 George Fell....      03:00  8 Holiday               02:29
               9 Surf's Up Trax       01:37  9 Well You Welcome      01:07
              10 Surf's Up Vox        03:35 10 She's Goin' Bald      00:56·
              11 Child Is Father...   01:55 11 I Wanna Be Around     01:39
              12                            12 Been Way Too Long     01:46
              Date: 6/28/88
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"Passing By" (from FRIENDS) and "Let's Go Away For A While" (from PET SOUNDS) are but two examples of this, and the SMILE recording "Barnyard" seems to be another. But the main point here is really that Wilson was not limited by narrow conventions in his quest for truly "pictorial" music. In fact, he chose Van Dyke Parks to paint the verbal landscape on six songs, and I'm certain that was about as "conventional" as the cello rhythm parts in "Good Vibrations."

AIR See "Holidays" and "Wind Chimes"

BARNYARD This has been a confusing title for a long time. The true music for this title clocks in at one minute and two seconds, and is NOT the music heard on the fade of the "cantina" version of "Heroes & Villains." (See side one, cut four of the 1988 Capitol tape box memo and Vigitone CD, Disc 2, cut 9.)

BEEN WAY TOO LONG In late 1967, when Capitol was still putting out memos about a 10-song SMILE album (ST-9002) that would feature the SMILE booklet, Brian worked on this one-minute and 46-second cut (sessions 10/28/67 track, 11/1/67 vocals). The finished song appears on the 1988 Capitol tape box memo (Side 2, cut 12). However, "Been Way Too Long" ended up being a deleted cut from the first song lineup for WILD HONEY (as was "Cool, Cool Water," cut on 10/29/67). Obviously, little effort was put into the idea of a 10-cut SMILE album for Capitol. Much later, in July of 1968, after the FRIENDS album was released, Brian went back to work on two new (much longer) versions of "Been Way Too Long," re-titled "Can't Wait Too Long." One of these was unnecessarily edited (the closing bass stanza a particularly frustrating omission) and saw release on the SMILEY SMILE/WILD HONEY twofer in 1990. The snazzy "Been Way Too Long" itself remains unreleased.

BICYCLE RIDER has surfaced on tape as well, curiously edited onto the ending of "Cabinessence." Brian Wilson sings lyrics about "the church of the American Indian." This "Heroes & Villains" link track has been released on "the box set" at the beginning of the "Heroes & Villains (sections)" debacle. This features the lyrics, Western harmonica, clip-clop percussion track and a muted horn outro. This cut always seems to have a rather abrupt intro, except on those tapes where it has been edited onto the end of "Cabinessence."

CABINESSENCE Released in 1969 on the 20/20 LP. SMILE era tapes of this song reveal that the version on 20/20 is as Brian intended. Working titles confusing this issue somewhat are HOME ON THE RANGE, WHO RAN THE IRON HORSE and THE GRAND COULEE DAM.

CAN'T WAIT TOO LONG is not a SMILE cut, see BEEN WAY TOO LONG.

CHILD IS FATHER TO THE MAN Unreleased, brilliant, and found on most SMILE bootlegs. Clocks in at 1:55 on the 1988 Capitol tape box memo.

DO YOU LIKE WORMS Released on "the box set" in 1993 and most SMILE bootlegs. Several versions exist. Also lovingly known as "Do You Dig Worms."

EARTH See "Vegetables" and perhaps "Look."

THE ELEMENTS This is a cover-all title for a good deal of side two of the SMILE album. Earth, Air, Fire, Water. The session worksheet for "Fire" lists THE ELEMENTS in parentheses, while the SMILE booklet features a drawing by Frank Holmes entitled "My Vegetables (The Elements)." (This artwork appears on page 118.) It was a suite, and if you line up the cuts from SMILE in the order I suggest on page 2, you will essentially hear THE ELEMENTS. My interpretation suggests that "Vegetables" come from the earth, that the musical "Wind Chimes" ending of "Holidays" segues beautifully into "Wind Chimes" (both songs are full of "air"), that "Fire" is obvious, and "Love To Say Dada" is, without a doubt, pretty wet. "I'm In Great Shape" even features closing music that matches "Love To Say Da Da." The reason that "Wind Chimes" and "Vegetables" are listed on the original back cover sleeve for the SMILE album seems obvious as well... These tunes were good enough to eventually be released as 45 R.P.M. singles.

FIRE Unreleased. A promotional film for this is seen in the movie THE BEACH BOYS: AN AMERICAN BAND. One of the "Heroes & Villains" link tracks is commonly segued onto the introduction to FIRE, and that link track also appears on "the box set" as "Heroes & Villains (intro)." Some say that fragment is an out-take from the "cantina" version of "Heroes & Villains" (there is little evidence to support this claim). Others claim it to be the intro to "Fire" (O.K., so a little controversy still exists...) This "intro" was found by Mark Linett in 1988 in a tape box labeled "Heroes & Villains." Stephen Desper notes that "Fire" and "Heroes & Villains" are "mystically" related in Brian's mind. "Fire" itself appears on most SMILE bootlegs, also known as "Mrs. O'Leary's Cow."

FRIDAY NIGHT See "I'm In Great Shape."

GEORGE FELL INTO HIS FRENCH HORN is a title made up by bootleggers for a "Surf's Up" session in the hands of collectors. Will bootleggers invent more insane titles for the hours of SMILE session tape yet to be released?

THE GRAND COULEE DAM is a working title. See "Cabinessence."

GOOD VIBRATIONS The Beach Boys' biggest selling rock and roll record, hands down. Lots of nice sessions exist, but the finished 45 is the best indication of what SMILE's impact would have been had it seen release in its day.

HEROES & VILLAINS The true follow-up single to "Good Vibrations." The version prepared for 45 release on Capitol would have been a double- sided record. Only one of these sides has been officially released. That is the "in the cantina" version found on the SMILEY SMILE/WILD HONEY two-fer and "the box set." This cut was slated to be "Heroes & Villains (Part One)."

"Heroes & Villains (Part Two)" remains unreleased. However, it is available on both the Vigitone CD and the SMILE (T 2580-2) bootleg from Japan. This is where it gets confusing, so hang on tight.

The 45 master tapes for "Heroes & Villains (Part 1)," "Heroes & Villains (Part 2)," "I Get Around," "Fun, Fun, Fun," "Be True To Your School," "The Warmth of the Sun," "Don't Worry Baby" (and probably five more of the early hits) are all missing from both The Beach Boys' and Capitol's tape library. Engineer Mark Linett did manage to find other sources for these tunes. In the case of "Heroes & Villains (Part 2)," all that remained was a tape reel with three sections that needed to be spliced together. These were obvious splices from their placement on the reel, and Linett also took cues from Brian's instructions to the group on the session reel. Brian Wilson is heard on these sessions coaching vocal parts and describing which sections precede and follow each other. With this information, Linett was able to reconstruct "Part 2." At the end of these three sections, Linett added the closing from the SMILEY SMILE version of "Heroes & Villains." (This edit was done in 1988.)

Lee Dempsey describes this "Part Two". "It begins with a quick a capella lift from The Crows' doo wop hit "Gee," and segues into some great counterpoint 'Heroes & Villains aoom diddy wadda' vocals. This is followed by a section of 'dip dip dip Heroes & Villains' lead vocals backed by 'ahhhhhhs.' In the next section, The Beach Boys create farm animal effects. This segues into a clip clop percussion track with 'Heroes & Villains' chanting backed by 'ahhhhhhs," more 'dip dip dip Heroes & Villains' lead vocals backed by a 'dum dum dum dum' vocal bass line, and finishes with the entire 'my children were raised' ending."

That said, it is Brian Wilson at his most masterful. Both "parts" of "Heroes & Villains" need to be heard back to back in their uninterrupted glory. It becomes easy to understand just how well Brian had the coherent artistic direction of SMILE in the palm of his hands. "Heroes & Villains," in its original Capitol production, is easily as exciting a single as was "Good Vibrations," and that places it among the finest recordings of the 1960s, let alone one of the best in The Beach Boys catalog. The non-release of this single is crucial to understanding the non-release of SMILE itself. The main reason for SMILE's demise was the very lawsuit that held back the release of this Capitol single, thus bringing a certain amount of irony to the title "Heroes & Villains."

Coupled with the lawsuit and denial of product release was the resistance of (at least) Mike Love to Brian's new music. Two session tapes for "Heroes & Villains" and "Cool, Cool Water" tell the story not only of SMILE's demise, but that of The Beach Boys as leaders in the pop music field.

From a late 1967 "Cool, Cool Water" session tape, it's clear that the other Beach Boys are telling Brian what to do ("Oh no, Brian, it's too bad, no Brian..." You can hear that he was not in charge anymore. Listening to vocal session tapes of "Heroes & Villains" from early 1967 is quite a different story. He is really giving them a hard time. Brian: "Why can't you sing this?... I'm gonna leave... I've had it... if you guys can't do this any better, I'm leavin'..." He's really giving them grief over their performances. Yet in the late '67 tapes of "Cool, Cool Water" their opinions suddenly have weight.

In THE DUMB ANGEL GAZETTE #1, Hal Blaine made a telling comment about the self-destructive attitude taken by the touring group at this time: "I think the main period of hitmaking for The Beach Boys ended when they put that studio in the home, because the other guys were around making decisions and getting in the way, whereas before, Brian was in control. In a regular studio, it was a more professional situation."

Similarly, in the December 1993 issue of GUITAR PLAYER magazine, various members of the session "Wrecking Crew" were interviewed in an article titled "The Beach Boys Sound." Among the participants in this article were Chuck Britz, Billy Strange, Jerry Cole, Tommy Tedesco, Barney Kessel, Stephen Desper and Hal Blaine. The consensus reached by writer Chuck Crisafulli is simple enough: "'Good Vibrations' marked the pinnacle of Brian and the Crew's work together. Great music came out of the SMILE sessions of 1966-67 (Heroes & Villains, for instance), but Brian's personal troubles and the lack of support from the other Beach Boys took its toll on his music making. A few of the Crew members continued to work on later albums like FRIENDS, 20/20, and SURF'S UP, but after the SMILE sessions, the Beach Boys' pop glory days were over."

Brian Wilson nearly left the group at this point. Certainly, as the creative force behind all of their music, he found this type of repression good reason to give up on The Beach Boys as his main artistic focus. One only has to listen to Brian's next two 45 productions ("Time To Get Alone" and "Darlin'" for Redwood, the group who later became famous as Three Dog Night) to hear exactly where he'd put his energy for the hitmaking process he had come to master so well.

"Time To Get Alone" by Redwood remained unreleased until the recent CD package CELEBRATE: THE THREE DOG NIGHT STORY 1965-1975 (MCA D2-10956). This recording is the direct artistic descendant of the Capitol production for "Heroes & Villains." Brian put his all into the production of this tune and "Darlin'" for Redwood, because The Beach Boys had subverted his creative process. (When one considers where he put them, it becomes even more absurd -- would Mike Love still be pumping gas?) Yet even Brian's work with Redwood was foiled when Mike Love tapped on Danny Hutton's shoulder and informed him that Brian "didn't have the time" to produce Redwood for Brother Records. This is how The Beach Boys ended up wiping Redwood's voices off the track for "Darlin'" and using it to squeeze another Beach Boys hit from Brian's energy (which he had not intended for them; the minimalist production of SMILEY SMILE and WILD HONEY being the case in point.)

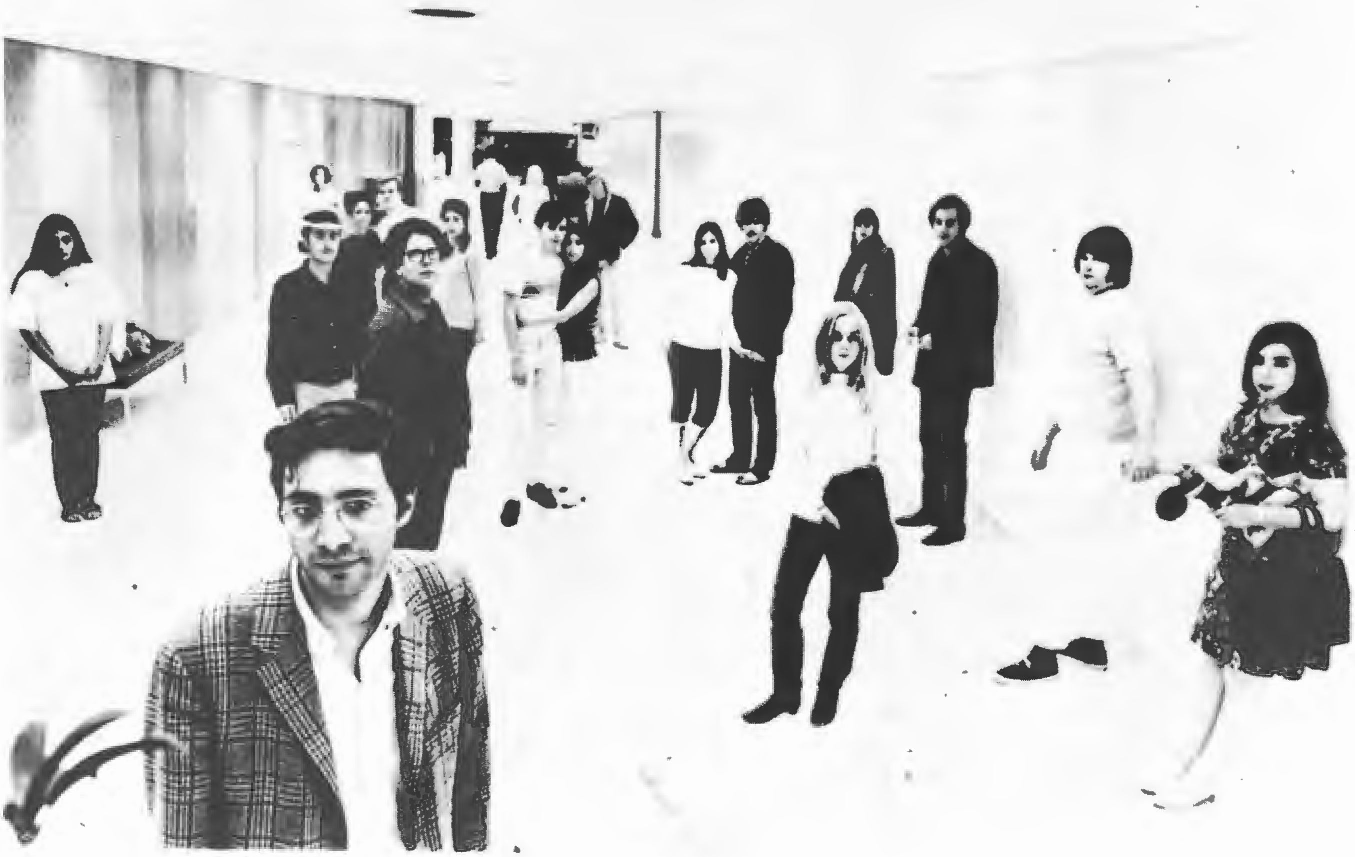
Of course, all this abuse of Brian's talents by Mike Love has its roots in an idiotic move by Murry Wilson in 1965. It has become well known by now that Mike Love was not credited for writing lyrics on "California Girls." This happened at the hands of Murry Wilson -- Brian never concerned himself with the business end. Yet for years Love has chosen to believe that Brian was involved in this omission. (This is about as plausible as Brian Wilson signing away his publishing royalties in 1969 -- it is believed that Murry Wilson forged his sons' signature on these documents.)

Certainly Mike Love has great reason to be upset, considering how much money "California Girls" has made over the years, and had every right to sue for his share recently. However, Love's mistake has been to hold an irrational, jealous grudge, which led to years of continued arrogant abuse of Brian Wilson. Brian's reaction to this manifested itself in a retreat from the whole sordid Beach Boys circus. Love's behavior, for 30 years, has been irreversible, and his control over the group complete. This explains the maelstrom of stupidity that has guided the popular and critical disrepute bestowed on The Beach Boys since 1967.

Mike Love's negative attitude toward "Heroes & Villains" can be heard in a recently unearthed tape of the rehearsals for "Lei'd In Hawaii," where both Love and Al Jardine "recite" a poem about how terrible they feel the song really is. It's a very sad tape to hear, especially considering that Brian's live performance of "Heroes & Villains" at this August 25, 1967 concert (released on the BEACH BOYS CONCERT/LIVE IN LONDON two-fer) exhibits exactly the standards that could have put The Beach Boys over at the Monterey Pop Festival.

So it was the combination of the delay brought on by the ill-timed lawsuit against Capitol Records, and the opportunity for resistance by The Beach Boys in the intervening period that truly deprived the music world of SMILE.

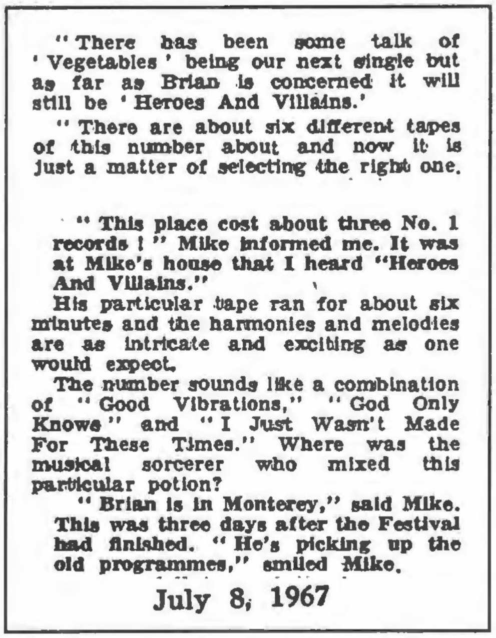
A final note on this concerns another "live" album which Brian produced for The Beach Boys. In late 1966, Brian flew to Michigan State University to sharpen up the group's performance of "Good Vibrations" (released on "the box set") and lend his production touch to the master tape. (A bootleg CD on Vigitone has recently surfaced of this stop-gap "live album.") Although this session helped prepare the touring group for their invasion of Britain (see pages 24-47), the group's attitude gave Brian Wilson a notion to have the SMILE participants meet him at the airport for a group photo by Guy Webster. Brian phoned this congregation together on the spur of the moment, on the airplane back from Michigan, for he instinctively knew that his friendships, and the creative atmosphere surrounding the SMILE sessions, would be in jeopardy upon The Beach Boys' return. These group photos feature Van Dyke Parks, David Anderle, Danny Hutton, Mark Volman, Dean Torrence, Michael Vosse, Marilyn Wilson, Diane Rovell and others posed with Brian at Los Angeles International Airport.



Brian was, of course, correct. Upon The Beach Boys' return, a December 15 group vocal session for "Surf's Up" turned into the solo rendition we can hear today on GOOD VIBRATIONS: 30 YEARS OF THE BEACH BOYS. In "Goodbye Surfing Hello God," Jules Siegel describes the date; "And there is also a spectacular peak, a song called 'Surf's Up' that Brian recorded for the first time in December in Columbia Records Studio A for a CBS-TV pop music documentary. Earlier in the evening the film crew had covered a Beach Boys vocal session which had gone very badly. Now, at midnight, The Beach Boys had gone home and Brian was sitting in the back of his car, smoking moodily." Brian went on to record "Surf's Up" alone that evening (and this is what appears on "the box set"). Beach Boys fans often assume that since there is a session worksheet conveying a 1966 group vocal session for "Surf's Up" that finished vocals by The Beach Boys may exist on tape. This fan-tasy is dashed in view of the footage shot by CBS on December 15. Celluloid reality reveals what stood in the way of not only "Surf's Up" in 1966, but of SMILE itself.

The reason I must go into great detail to clearly explain these matters is that there are Beach Boys fans in this world who stubbornly hang on to the myth that there are 8-minute, 10-minute, 12-minute or 15-minute versions of "Heroes & Villains." However, these are nothing more than dead '70s fantasies. As with "Good Vibrations," there are a number of neat musical sections left out of the "final" two-part, 6-minute version of "Heroes & Villains" cut for Capitol Records. Some of these amazing instrumental sections were cut as link tracks for the SMILE album and appear (incorrectly) edited as if they were part of the same track on "the box set!" (Perhaps this was done to appease the dead '70s fantasies of one of the compilers?)

Rumors of a 12-minute version of "Heroes & Villains" stem from a 1972 Carl Wilson interview in NEW MUSICAL EXPRESS. These can now be discounted, as engineer Stephen Desper denies such a version exists. Despite Carl's interview, the 1972 attempt by Warner Brothers to release SMILE was blocked by Brian Wilson, and no actual work on the tapes took place. In all, the completed musical sections of "Heroes & Villains" do add up to about 12 minutes, but this does NOT add up to any "long version," longer than what Brian produced for the Capitol 45 (5826) in early 1967. That single was engineered by Chuck Britz, and his testament reveals that nothing more than the 6-minute, two-parter described above was ever cut by Brian. This corresponds with a "preview" listen given to NEW MUSICAL EXPRESS writer Keith Altham when he visited Mike Love's house in June of 1967. Altham confirms in this clipping that "the tape ran for about 6 minutes."



"There has been some talk of 'Vegetables' being our next single but as far as Brian is concerned it will still be 'Heroes And Villains.'

"There are about six different tapes of this number about and now it is just a matter of selecting the right one.

"This place cost about three No. 1 records!" Mike informed me. It was at Mike's house that I heard "Heroes And Villains."

His particular tape ran for about six minutes and the harmonies and melodies are as intricate and exciting as one would expect.

The number sounds like a combination of "Good Vibrations," "God Only Knows" and "I Just Wasn't Made For These Times." Where was the musical sorcerer who mixed this particular potion?

"Brian is in Monterey," said Mike. This was three days after the Festival had finished. "He's picking up the old programmes," smiled Mike.

July 8, 1967

HOLIDAYS Unreleased. The finished version of this has been bootlegged and is timed at 2:29 on the 1988 Capitol tape box memo. Be warned that there are a few bootlegs out there that have erroneously titled another song, "Look," as "Holidays." "Holidays" features a light, breezy orchestra, a pennywhistle, and a xylophone. "Look" features musical sections similar to the closing vocal stanza of "Good Vibrations." "Holidays" is also known as "Tones" and, erroneously as "Tune X" (see "Tune X"). As we can tell from the music, it's "Wind Chimes" ending (and Brian Wilson's reference to "Air" as an instrumental), "Holidays" represents at least part of the "Air" section of "The Elements."

HOME ON THE RANGE A working title. See "Cabinessence."

I DON'T KNOW Not a SMILE cut at all, but a chance for Dennis Wilson to cut his teeth in the studio as a producer (see photos page 142).

I'M IN GREAT SHAPE Unreleased. The original reel-to-reel tape box for this music is listed as "I Wanna Be Around/Friday Night." Pop fans will know that "I Wanna Be Around" is a standard, and Brian plugged it together as a medley with "Love To Say Dada"-styled music under the working title "Friday Night." "Friday Night" is the section of music that has all the "woodshop" sounds. Recently, the studio bass player on these sessions, Carol Kaye, revealed that indeed these woodshop sounds were intended to represent "rebuilding after the fire," as explained by Brian Wilson at the session. Mistakenly titled "The Woodshop Song" on bootlegs, and simply "I Wanna Be Around" on the 1988 Capitol tape box memo, Carol Kaye's story about the "I'm In Great Shape" session solves a key mystery surrounding SMILE. Keep in mind the original lyrics; "I wanna be around to pick up the pieces of our broken love affair..."

INSPIRATION A June 2, 1966, session bears this title on the session worksheet, but a scan through the tape library for a recording from this date proved fruitless.

I RAN An August 12, 1966, session bears this title on the session worksheet, but a scan through the tape library for a recording from this date also proved fruitless. These recordings were researched at my request by Andy Paley and Mark Linett for clarification in this book, but keep in mind that this is not the first time questions were raised about these titles in a SMILE vault raid. No one has been able to find them yet. It is most likely that these were working titles that ended up as something else, or that simply no work or recording was actually done on these dates. Keep in mind that session worksheets are for musicians to get paid, and for the record company to keep track of their bills. There were days that Brian would send everybody home because "the vibes weren't right." Other times session worksheets are inaccurate simply because it's a way of paying people some extra money. To cheat a little in the billing of these things is nothing new. The song title could even be a joke, as in paraphrasing The Impalas hit "Sorry (I Ran All The Way Home)." The main point to remember is that session worksheets, while most often prove correct and a great source of research and information, should not be taken as gospel. Too many fans treat them this way, often without the knowledge of how records were actually made in the 1960s.

I WANNA BE AROUND See "I'm In Great Shape."

LOOK Unreleased. This is the tune that is mis-titled "Holidays" on some bootlegs. "Look" is an instrumental that features sections similar to the closing vocal stanza of "Good Vibrations." The title comes from the actual reel-to-reel tape box, and may be a working title.

LOVE TO SAY DADA Released on "the box set." The "Water" section of "The Elements."

MONA KANI Unreleased. This is a recently unearthed gem cut in early 1967. No mention of this cut has ever been connected to the SMILE album.

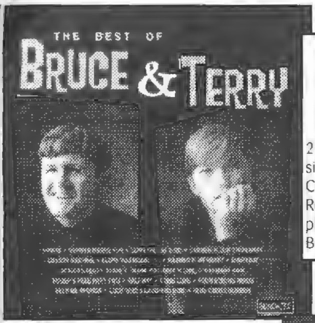
MRS. O'LEARY'S COW This is the title for the "Fire" section of "The Elements." See "Fire."

THE OLD MASTER PAINTER Unreleased. Part of a medley with "You Are My Sunshine."

PRAYER Released on "the box set." A different version was released on 20/20 in 1969 as "Our Prayer."

SHE'S GOIN' BALD Unreleased. Actually a link track that fits with the beginning of "Wonderful." This may not actually be the title, as the tape box was unmarked and there seems to be no session worksheet for this music. It is not the SMILEY SMILE cut, of course, but one that clocks in at 0:56 on the 1988 Capitol tape box memo. Brian sings lyrics about "giving speeches," etc.

SURF'S UP Released on "the box set" as Brian's solo piano version, and a finished version was released in 1971 on the SURF'S UP album. The track was cut in 1966, and Brian's solo version was too. Brian, and The Beach Boys finished this at Warner Brothers' insistence much later. Brian's original solo vocal and piano were mixed into the 1966 track for the first movement. Carl Wilson then doubled Brian's vocal for a somewhat "combined" lead vocal (similar to the verses of "Good Vibrations.") The angelic vocal segue by The Beach



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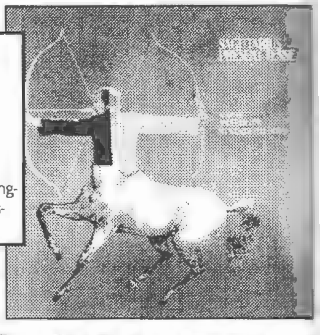

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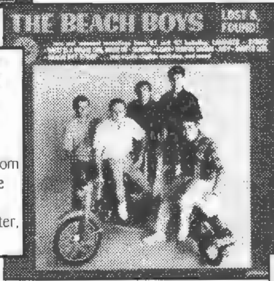

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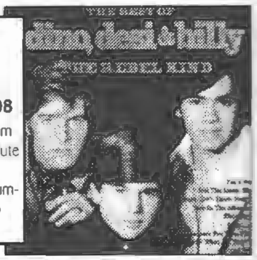

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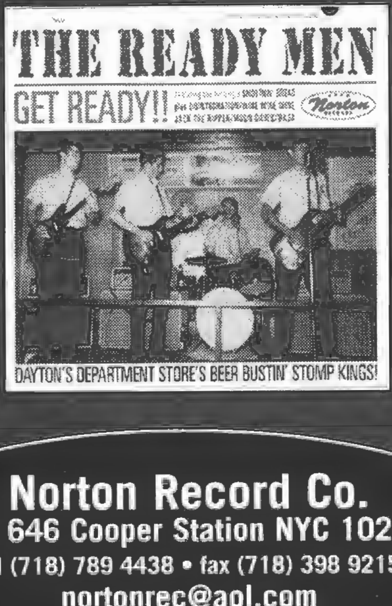

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Boys into the second movement was culled from a 1966 session. In Brad Elliott's article "The Facts About Smile," it is assumed that a track for the "second movement" was supposedly cut in January of 1967, but nothing of the sort has ever turned up in the Beach Boys tape library (not in the late '60s, 1971, nor 1988). During the 1967-72 period, Brian and The Beach Boys had a steady musical engineer for the home studio in one Stephen Desper. Desper's creative skills are evident on works such as SUNFLOWER and SPRING. According to Desper, Brian and Carl Wilson spent time with him in the late '60s sorting through SMILE tapes. The reason they did this was to see what could be salvaged for use in future Beach Boys projects. Desper: "A lot of money was spent on the SMILE tapes, and they wanted to make the best of what they had available to them. They did own them, after all, and were trying to find tracks which they could use in future songs." Desper reports that all of the tapes recorded for SMILE do actually exist. Therefore, his insight can certainly be considered close to the situation concerning the completion of "Surf's Up" as Brian had intended. Desper engineered the version released on SURF'S UP, working with Brian for the final time on an unfinished nugget originally recorded for SMILE. Outside of Brian's solo rendition, "Surf's Up" is the most incomplete recording from the original SMILE sessions, making the 1971 "finish" crucial. There has been some concern that the "Child Is Father To The Man" ending is not as Brian had intended. This estimation is wrong -- the classic fade is from the original tape of Brian's solo version and no splices were made. Desper added moog bass and a cellist to the basic piano track cut by Brian in 1966 as a transition to the closing vocal chorus. Brian's aching falsetto ending on this "solo" version was doubled by Carl Wilson for resonance, and The Beach Boys added their parts. Van Dyke Parks sang as well, and Bruce Johnston was also involved in the arrangement. Lo and behold, Brian Wilson burst out of his bedroom to add his final arrangement touch and his high vocal part. On the piece of paper Brian used to write down his part, the discarded lyric "The father's life is done, the children carry on" appears. These finishing sessions took place at the studio in Brian's house on Bellagio Way. One would have to be completely deaf not to hear the closing musical stanza in the 1966 solo rendition by Brian as dissimilar to the 1971 "finish."

TALKING HORNS See "George Fell Into His French Horn."

TONES Finishing sessions for "Holidays" are curiously listed as "Tones" on the Capitol session worksheets. See "Holidays."

The children's song, and
the message that they
play
The song is love, and
the children know the
way . . .

Brian Wilson & Van Dyke Parks
-1966

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THE BEACH BOYS *SMILE*

See label for correct playing order:

Do You Like Worms
Wind Chimes
Heroes And Villians
Surf's Up
Good Vibrations
Cabin Essence

Wonderful
I'm In Great Shape
Child Is Father Of The Man
The Elements
Vega-Tables
The Old Master Painter

Produced by BRIAN WILSON

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Capricorn

Aquarius

Pisces

Scorpio

Aries

Libra

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